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DRAPERY IN ART

GEORGE BELL AND SONS
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NEW YORK: THE MACMILLAN CO.
BOMBAY: A. H. WHEELER AND CO.

IN ART

SCROFT RHEAD
A.R.C.A.LOND.

AND DRAWINGS IN LINE BY THE AUTHOR
TY-TWO HALF-TONE ILLUSTRATIONS
ES OF THE GREAT MASTERS

LONDON
BELL & SONS
1904

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"Free o'er the limbs the flowing vesture cast,
The light broad folds with grace majestic pl
And, as each figure turns a different way,
Give the large plaits their corresponding pl
Yet devious oft and swelling from the part
The flowing robe with ease should seem to s
Not on the form in stiff adhesion laid,
But well relieved by gentle light and shade.
Where'er a flat vacuity is seen,
There let some shadowy bending interve
Above, below, to lead its varied line,
As best may teach the distant folds to join
And as the limbs by few bold strokes exp
Excel in beauty, so the liberal vest
In large, distinct, unwrinkled folds should
Beauty's best handmaid is Simplicity.
To diff'rent ranks adapt their proper ro
With ample pall let monarchs sweep the g
In garb succinct and coarse array the swai
In light and silken veils the virgin train.
Where in black shade the deeper hollow
Assisting Art some midway fold supplies,
That gently meets the light, and gently sp
To break the hardness of opposing shades."

DU FRESNOY. "Art of P

The Treatment of Drapery in Art

CHAPTER I

INTRODUCTORY

[illegible] Alphabet of 1464. [illegible] Museum

It is to be understood that this little work makes no pretence of dealing with the history of costume, which subject has been exhaustively treated in the pages of Viollet-le-duc, Racinet, Planché, and others—works which may almost be called monumental; [illegible] does it encroach upon the domain [illegible] fashion plate. It is neither more nor [illegible] an inquiry into the principles of [illegible] of drapery pure and simple, the [illegible] of the individual folds, the lines [illegible] drapery takes upon the human figure,

Scope and limit of the work

and the general behaviour of
different conditions. It is, fu
sideration of the character and
drapery as exhibited in the works
artists.

The subject is a sufficiently wide
contrast can possibly be stronger
severe square folds of Dürer and
continuous, pipey folds of Greek
it is not only a difference of mate
purpose, but denotes a different cast
Character of drapery varies with al
individual artist who treats it; and
since individuality will assert itself in
as well as, and almost to the same
in the human figure.

Sir Joshua Reynolds in his fourth
says: "The art of disposing the fo
the drapery makes a very considera
of the painter's study. To make it
natural is a mechanical operation fo
neither genius nor taste is required;
it requires the nicest judgment to dispo
drapery, so that the folds shall have
communication, and gracefully follow
other, with such natural negligence as to
like the effect of chance, and at the same
show the figure under it to the utmo
vantage."

Reynolds further says: "Carlo was of opinion that the disposition of was a more difficult Art than even that the human figure; that a student be more easily taught the latter than as the rules of drapery could not ascertained as those for delineating form." This opinion expressed by Maratta is, however, something of a Drapery can undoubtedly be reduced system; given certain conditions we can upon drapery behaving in a particular The old artists proceeded upon a system, and often developed their from the very slightest hint from model; but it should be remembered artists of the great periods were trained in both the principles and of their Art; they knew their business highly, and were not dependent upon the system which obtains in the present they made for certain results, and unedly got what they aimed for.

Opinion of Carlo Maratta

It would be difficult to overstate the value importance of drapery in Art, as without historical painting, "all splendour of and variety of texture, would be im-."[1] It also serves to amplify the

Importance of drapery in Art

The uses of drapery

[1] Moody. "Lectures and Lessons on Art."

figure[1] and to unite and complete
tion which would otherwise
materially assists in expressing
motion. "It adds to the charac
and gives additional interest to
situation."[2] The subject is such an
one that it practically covers the wh
of Art. Few works of Art dealing
human figure have been produced
not introduce some form of covering
body; and in the face of such an
varied mass of material we cannot h
much more than touch the fringe of
and to give a plain practical statement
ing facts connected with a subject
hitherto received scant recognition.

Absence of works devoted to the subject

It is somewhat curious that this
subject should have received so little
from writers upon Art. Sir Joshua
while admitting the importance of it,

[1] The two figures Liberality and Modesty, by Guido, are
instance of what is meant by the amplification of the figure.
serves to fill up the intervening spaces between the arms and
pleasantly breaks the lines of the figures, and also sugg
The "Apollo Belvedere" is another instance in point.
"Analysis of Beauty," says: "The drapery that ext
shoulders and folds over his extended arm hath its treble
it assists in keeping the general appearance within the
pyramid; secondly, it fills up the vacant angle under the
takes off the straightness of the lines the arms necessarily
the body in such an action; and, lastly, spreading as it
ing folds, it helps to satisfy the eye with a noble quantity
position altogether, without depriving the beholder of any
beauties of the nude."

[2] Flaxman. "Lectures on Sculpture."

FIG. 1.—Liberality and Modesty. By GUIDO.

in his "Discourses" perhaps less than to the direct consideration of it. So present writer is aware, it has not, at present, been made the exclusive any published work.

FIG. 2.—The Apollo Belvedere.

Neglect of drapery in Schools of Art

The same neglect is observable in training schools with reference to this ject. The studies of drapery execu students in the different Schools of competition for the various rewards by the educational authorities, are monume

[illegible] and imitative skill. Accidental creases [illegible] important folds, which no doubt im- [illegible] air of realism to the work, but which [illegible] often mar the general effect and dis- [illegible] the leading idea of arrangement, are reproduced with scrupulous exactness, but the general arrangement of the fold is poor, and wanting in that sense of fitness which the drapery of any figure should have. Such a figure as, for example, the Discobolus will be draped in such a manner as to entirely ignore its general spirit and intention, and the effect is in consequence absurd. For this, no doubt, the teacher is mainly responsible, but this fact makes us wonder all the more that such an important part of the painter's Art is not sys- [illegible]tically taught. No doubt the subject of drapery is touched upon in the examination [illegible] "figure design," *but it should, unquestion- [illegible] be made the subject of a special examination.* [illegible] unsatisfactory as things are, however, we [illegible] congratulate ourselves on some sort of [illegible]vement having been made during the [illegible] decades. Twenty-five years ago the [illegible] Burdett-Coutts offered a substantial [illegible] (£10) for the best study of drapery exe- [illegible] by the students of the National Art [illegible] School, but as there appeared only [illegible]ttitor the offer was withdrawn.

CHAPTER II

FORMATION AND STRUCTURE OF DRAPERY

Structure of the folds of drapery

THE simplest system of drapery folds is when the material is suspended curtain-wise from two points of support. The lines of the folds radiate fan-like from both points, and the folds form a series of festoons more or less regular, or a succession of folds preponderating alternately on one side and the other, and gradually melting or disappearing in the mass of the material. The precise character of the folds will necessarily depend upon the heaviness, harshness, or lightness of the material employed. We select a heavy material as best adapted for demonstrating the structure of the folds, as it is thus that which the principles of light and shade are most easily grasped. Often the continuity of the fold or festoon breaks upon itself and forms a subordinate fold, making the drapery more angular. (Fig. 3.)

The folds of drapery may very well be compared to a series of ridges or hills with valleys

each fold having its body, its base, its ridge, with the corresponding grooves between.

Drapery suspended from two points

4 illustrates the simplest possible arrangement of one or two folds. In the first the

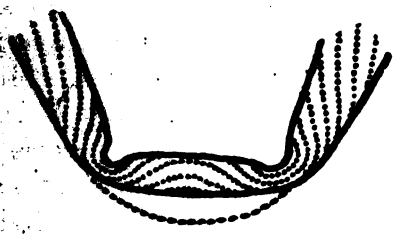


FIG. 3.—Showing arrangement of the planes round the eyes of the drapery.

the material forms a complete festoon, the fold breaks off suddenly at the base, a deep cavity. The second is less full, and, from the weight of the material, about the centre of the festoon, forming a secondary fold, the festoon becoming more full and the base of the fold being less full and dying away more or less in the mass of the material.

Principles of light and shade

systems of light and shade there are things to be considered—high light, half deep shadow, reflected light, and cast In the profile view which is given it will be seen that the first fold or material offers the greatest amount

of projection, the second less so, and until the general *plain* of the material is The ridge or summit of the fold is the which receives the highest light, acc the amount of projection. A certain high light will, however, be received parts of the cavities of the folds immediately opposite the light. In stance (Fig. 4) the largest *area* of ligh the base of the first fold. In theory, t of the folds, being nearest the light, an the eye, will receive the highest light actual practice (and this will be more in material of a highly reflective surface silk or satin) the greatest amount of ligh be in the cavities, as light reflects more concave than upon a convex surface. strongest dark also will be found to upon the edges of the folds represented deep shadow, but in the *cast shadows* are less affected by reflected light.

The amount of reflected light will, of co depend upon the degree of projection of folds, the amount of light received, and the near proximity of other folds to which can be reflected.

Upon referring to the study of a st figure by Sir Edward Poynter (page 12), is really a study of drapery suspended fr

FIG. 4.—Front view.

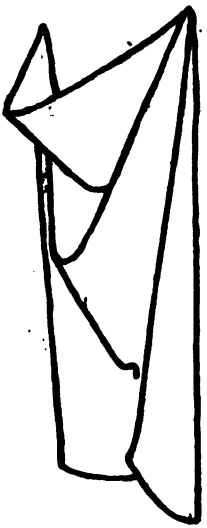


FIG. 5.—Profile.

Drapery suspended from two points.

points, since the mass of folds [illegible] left shoulder of the figure, falls into [illegible] is caught up on the right arm [illegible] will be seen that precisely the same [illegible] is demonstrated. Indeed, the [illegible] drapery folds under these conditions [illegible] varies, and the folds can always [illegible] upon to behave in a similar way.

Composition of more complex series of folds

Fig. 6 is an example of a larger [illegible] drapery, which offers a more complex [illegible] of folds than the one we have been [illegible] ing, but still not so complex as that [illegible] stretched upon so varied a form as the [illegible] figure. It will be observed that [illegible] drapery is ample the lines take the [illegible] two opposing systems, radiating from [illegible] dominated by the points of support; the lines or folds of the drapery *answer* each other. This *answering* is caused by the breaking of the fold in the simple festoon at or about the centre, and breaking alternately on one side or the other.

Fig. 7 represents the *theory* of all foldings of drapery hanging from two points, but in actual practice, from accident or other causes the folds become a little more varied.

The next point to be considered is the character of what may be called the *eyes* of the folds. These vary with the kind of material employed.

STUDY

(By Sir E. J. Poynter, P.R.A.)

To face p. 12

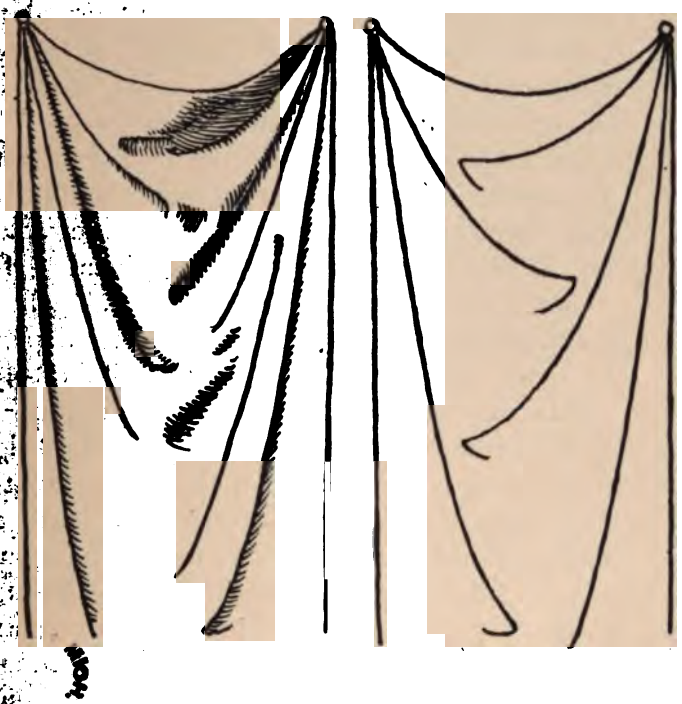


FIG. 6. FIG. 7.

Drapery suspended from two points.

Character of folds in different materials

In a soft silk the forms are rounder, softer, and the folds more continuous, gentle, and [illegible]ing (Fig. 8). In a hard silk they are [illegible] and the folds break more suddenly (Fig. [illegible] general effect being more angular. S[illegible] takes somewhat of the character of h[illegible] though the folds are somewhat less sha[illegible] beautiful study of a satin dress by Sir [illegible] Poynter gives the *sheen* of satin a[illegible] and expresses the character of th[illegible] no better example could be given [illegible] general effect of such a material as [illegible] satin, with its numberless reflections, [illegible] so much upon its surroundings and th[illegible] of the material to the light that it [illegible] studied from nature: no general system [illegible] and shade and effect could be form[illegible] In a heavy woollen material the fo[illegible] larger, simpler, and the eyes have a [illegible]ness, and even a *doubleness* of cha[illegible] (Fig. 10). In a light muslin the ge[illegible] effect is creasiness and crinkliness (Fig. [illegible] Velvet is the richest of all materials, and [illegible] able to offices of state and to persons of g[illegible] distinction.

In connection with the foregoing, Sir Jos[illegible] Reynolds may be profitably quoted. He say[illegible] in his fourth discourse: "In the same manner as the historical painter never enters into the [illegible]

STUDY OF A SATIN DRESS

(By Sir E. J. Poynter, P.R.A.)

To face p. 14

FIG. 8.—Soft silk.

FIG. 9.—Hard silk.

FIG. 10.—Felt.

FIG. 11.—Indian muslin.

details of colours, so neither does he debase his conceptions with minute attention to the discriminations of drapery. It is the inferior style that marks the variety of stuffs. With him the clothing is neither woollen nor linen, nor silk, satin, or velvet—it is drapery; it is nothing more." It is no doubt true that some of the greatest painters—Leonardo, Raphael, Michael Angelo—did not concern themselves with these nice discriminations; but it should be remembered that since the time of Sir Joshua the English Pre-Raphaelites have amply demonstrated the fact that great Art is not incompatible with the closest attention to the details of nature.

Turnovers

Another most important matter is in the edges and turnovers of the drapery. These should always be emphasised, especially in decorative work, as such emphasis of the edges materially assists in composition of line, and the turnovers give a richness of decorative effect which may be further emphasised by the introduction of a different colour from that of the upper side of the material.

The illustration (Fig. 12), which is from a fifteenth-century brass, is a curious example of a false treatment of turnovers. The under side of the cloak is ornamented with ermine, and the shapes of the turnovers as a consequence are

[illegible]ised, while the dress and upper side of [illegible] cloak being of the same decorative value [illegible] general effect is that of a distorted figure. [illegible]akes of this kind are exceedingly rare in [illegible] work, and the illustration is here given [illegible] an example of what to avoid.

FIG. 12.
Monumental Brass, showing false use of turnovers.

CHAPTER III

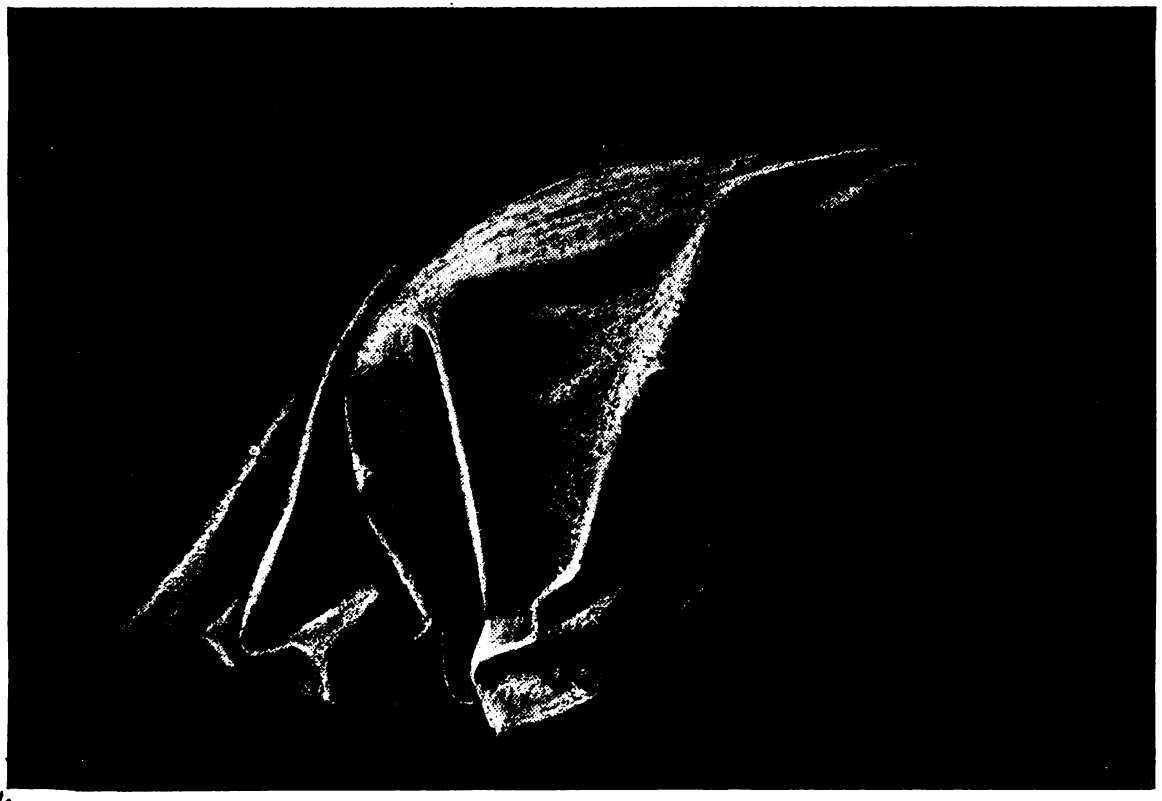
DRAPERY UPON THE HUMAN FIGURE

IF drapery be placed upon an irregular object, such as the human figure, it will necessarily rest upon, or hang from, its most important points, which will form the points of support, and the drapery will take the form of radiating folds starting from and dominated by those points of support. In an upright figure the folds will either fall perpendicularly from the points of support or take the form of waves or festoons according to the action of the figure.

The points of support

Points of support are of two kinds—primary and secondary. A primary support is one from which the drapery mainly hangs, as from a shoulder, or, as in the accompanying illustration, from the back and head. A secondary support is produced by any eminence of the body sufficiently prominent to push the drapery out or influence its form.

In the accompanying diagram (Fig. 13) the areas of support are defined by the dotted



STUDY OF A KNEELING FIGURE

UNIV. of

Kneeling Figure, showing points and areas of support.

lines, and these are the only [illegible] the figure asserts itself. The rea[illegible] does not really influence the dra[illegible]

In the half-tone illustration given [illegible] ing figure a heavy material (felt) is [illegible] The system of folds is, therefore, [illegible] simple, and the principle of radiati[illegible] marked as it would be in a lighter [illegible]

Fig. 15 is a similar kneeling or [illegible] figure by Giotto from the composition [illegible] "Raising of Lazarus" in the Arena [illegible] Padua. It is a very good example [illegible] austere dignity and refinement of th[illegible] work, and illustrates extremely well [illegible] ciple of radiation from and to the [illegible] support. The areas of contact of the [illegible] with the figure are similar to those of [illegible] ceding illustration, with the exception [illegible] has suggested the whole of the contou[illegible] thigh to the knee, so as to express the a[illegible] the figure more completely. In this fi[illegible] principle of composition of line is [illegible] emphasised, although the drapery is p[illegible] natural. There is an element of design [illegible] old work, and properly so, and especia[illegible] in the works of the greater artists.

To further illustrate the manner in which the figure asserts itself in drapery, a figure clad in a light clinging material is given (Fig. 14).

STUDY FOR ANDROMACHE
(By Lord Leighton)

To face p. 20

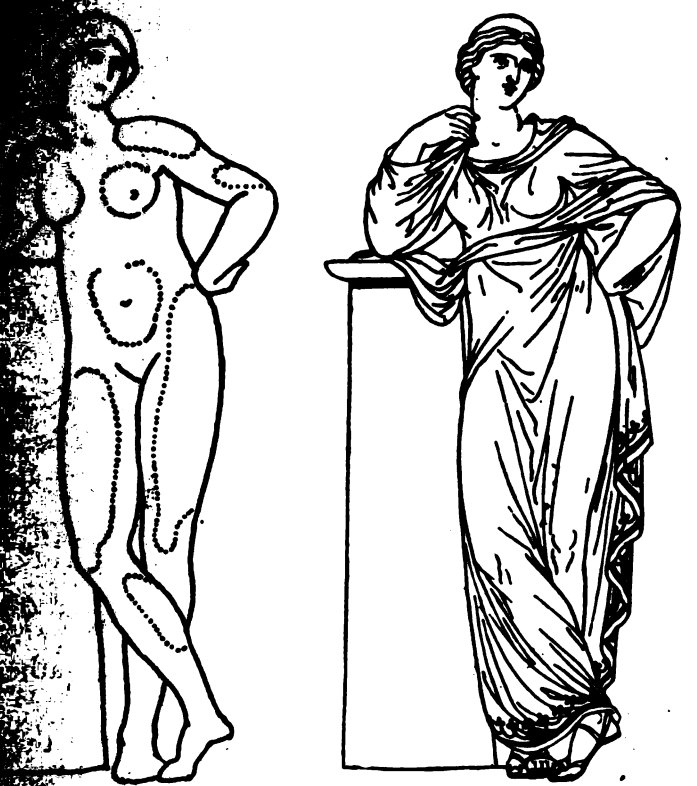


FIG. 14.

Standing Figures, showing areas of support, and draped.

The areas of support, in this instance, are on the left shoulder, the right forearm, the breasts, the abdomen, the left hip, the right thigh, and the upper portion of the leg. In such light material the contours of the figure assert themselves much more strongly than they would in a heavier material, and the folds radiate from

FIG. 15.—Kneeling Figure. By GIOTTO. Arena Chapel, Padua.

the points where the drapery is gathered up, to the areas of support.

Drapery drawn upward

If the drapery be drawn upward the system of areas or surfaces of support will be exactly reversed, and will be on the *under* side of the masses of the figure instead of the upper (Fig. 16), the folds radiating from the points where the action takes place, to the bases or areas of support. In the accompanying illustration

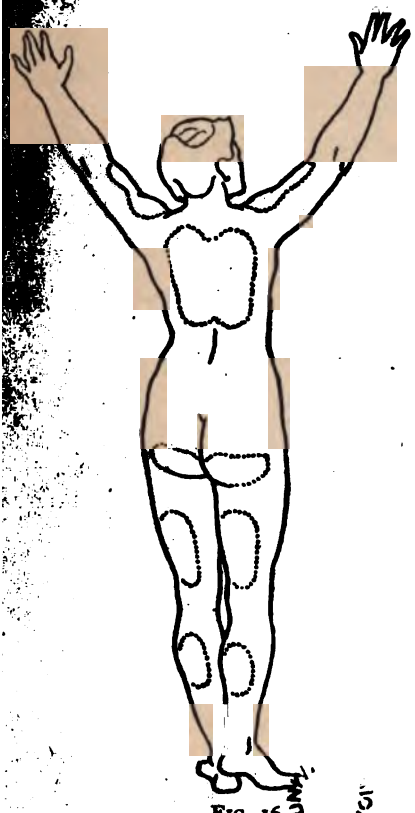


FIG. 16.

FIG. 17.

Drapery drawn upward. Figures, showing areas of support, and draped.

FIG. 18. FIG. 19.

Drapery drawn upward.

(Fig. 17) the drapery is drawn up about equally from the shoulders, and the lines of the drapery form a more or less complete series of festoons. In other words, the shoulders form a pulley, and the areas marked by dotted lines on the diagram of the nude figure form the points or areas of *resistance* of the drapery.

Figs. 18 and 19 represent a figure in a standing reposeful attitude, and the same figure with the arms and right leg upraised. In each instance the principal points of radiation are the fibula at the pit of the neck and the cords round the breasts and waist. In Fig. 19 a secondary system of radiation is formed by the raising of the knee, the drapery forming festoons between the upraised knee and the left hip, the greatest number of folds lying in the hollow between the thigh and the body of the figure.

It will be seen by referring to the illustration that the drapery behaves in a regular and systematic way, both left and right side of the figure being practically the same, with only sufficient difference to prevent monotony. The cast is an ordinary and natural cast of drapery, and not at all *arranged.*

Folds upon the leg and thigh

In the figure standing at ease—*i.e.* with the weight upon one leg and the other slightly bent—the folds of the drapery will always fall per-

FIG. 20.—Byzantine Mosaic. Ravenna.

FIG. 21.—St. John. PERUGINO.

pendicularly from the hip upon which the figure rests, and radiate generally towards the opposite side of the figure, a principal fold radiating to the knee which is pushed out. The leg which is bent, from the knee upwards, will *always* assert itself, and the form of the leg, especially at the knee, should, in every instance, be clearly defined. The illustration given from a Byzantine mosaic at Ravenna admirably illustrates this law, which is universal both in Art and in Nature. In this instance the drapery of the outer garment is caught up over the left arm, and further emphasises the law of radiation from a given point. Byzantine mosaics are admirable for purposes of study, as the material of mosaic does not favour the introduction of detail. The figures are, therefore, designed with great simplicity and care.

Drapery of mediæval MSS.

In the earlier mediæval manuscripts this principle of emphasising the form of the thigh, and the radiation of the folds from the one hip to the opposite knee, was reduced to a convention. (See Fig. 22, which is from an Anglo-Saxon MS. in the British Museum, and is not an isolated example but is typical of the work of that period.) And here let it be stated that the word *convention* is not necessarily used, either in this or other instances in this work, in a derogatory spirit.

indeed, the whole history of Art consists in the setting up of a convention, that convention lasting for a longer or shorter period, to be supplanted in turn by another convention or set of conventions. The illustration in question is, no doubt, somewhat archaic, but it admirably serves its purpose; the drapery fulfils all the conditions of radiation from points of support, and the figure is perfectly natural in idea and intention. Most of the illuminated MSS. of this period, as, indeed, much of the mediæval decorative sculpture, were turned out in the regular course of work without any, or with only a very casual, reference to nature, the artists simply adopting the conventions of the time.

FIG. 22.—Anglo-Saxon MS. British Museum.

The character of Perugino's drapery

In the figure of St, John by Perugino (Fig. 21), which is a typical example of this artist's somewhat monotonous grace, precisely the same principles are observed. The crossing over of the lines of the drapery of the outer garment is an invariable rule with Perugino. "This crossing over has an important use: it counteracts the

inevitable parallelism of lines in a group of standing figures—a parallelism which is still further concealed or counteracted by the great horizontal folds which so frequently envelop the waist of the figures of Perugino—an artifice which Raphael was wise enough never to abandon."[1]

Perugino's figures can be reduced to four or five stereotyped poses and casts of drapery, the same figures, with very slight variation, constantly recurring in his compositions, and enacting different parts; some female saint will, by the addition of a long beard and, perhaps, a bald pate, instantly do duty as prophet or apostle; and Perugino continued to play variations on these few tunes (good tunes, however) to the end of the performance, which, in his case, was a very long performance, as he lived to a ripe old age.

Notwithstanding the foregoing remarks, this figure of St. John well holds its own as a composition against the Byzantine figure opposite, which is saying a considerable deal. Perugino's work is of the greatest service to the student, as his methods and devices were so uniformly simple and transparent.

[1] Moody. "Lectures and Lessons on Art."

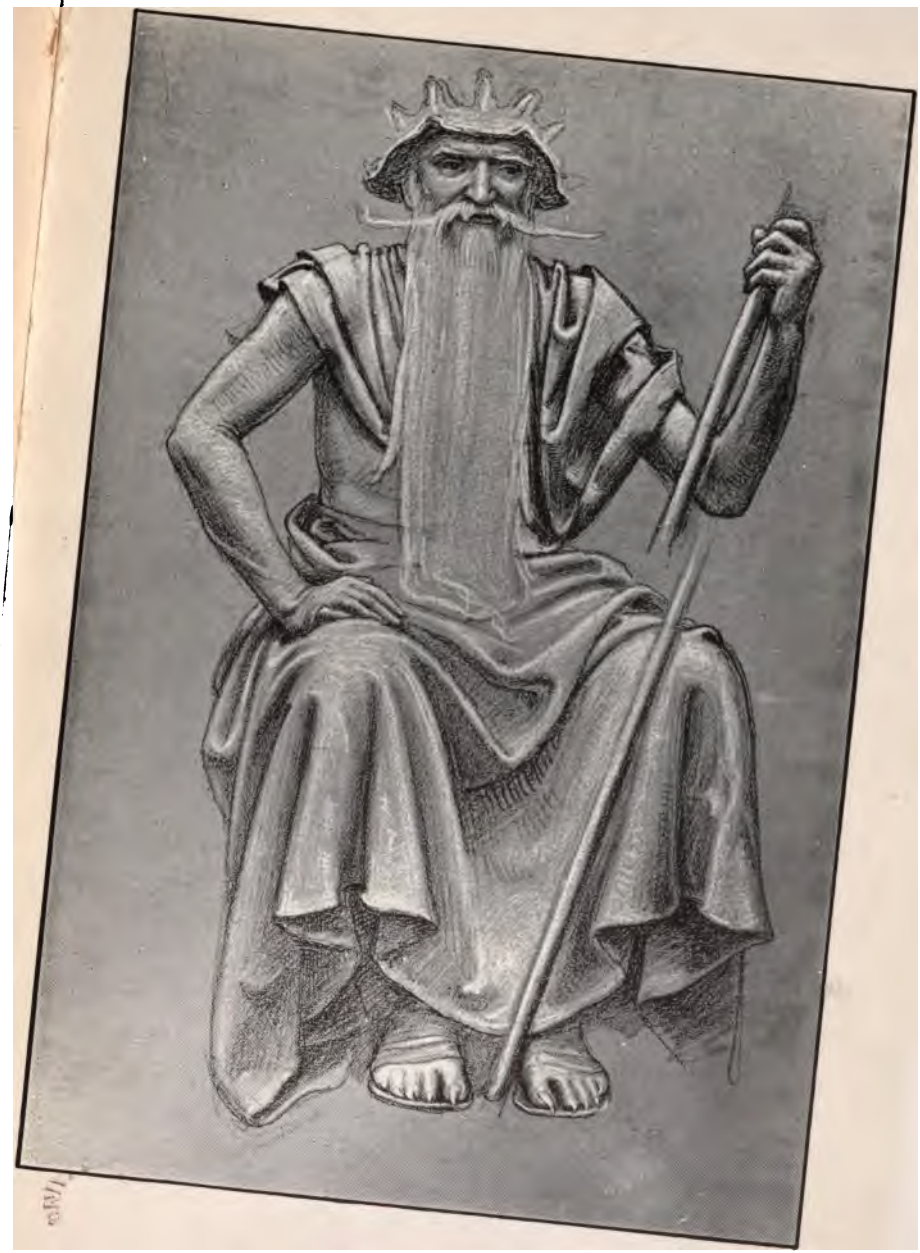
FIG. 23.—Page from Dürer's "Apocalypse."

CHAPTER IV

SEATED FIGURES

The folds on seated figures

IN the drapery of seated figures the chief points of support will, of course, be the knees, the areas of support extending along the upper portion of the thigh. The front view, in principle, is exactly similar to that of drapery hanging from two points: it is, in fact, drapery hanging from two points. The folds fall perpendicularly from the knees, and a series of more or less regular festoons is formed between. In the illustration given opposite—a study for a figure of Neptune—which is a perfectly natural cast of drapery upon a living model, the folds fall with singular regularity, the zigzag turnovers on either side being almost identical. In Byzantine and early Gothic draperies this principle was reduced to a convention, and the figures were drawn upon a regular principle of festooning between the knees, and the knees made the starting-point of a series of radiating lines.



STUDY FOR NEPTUNE
(By G. W. Rhead)

To face p. 32

Brogi photo]

JURISPRUDENCE
By Raphael)

[*Vatican, Rome*

DIES DOMINI
(By Sir E. Burne-Jones)

To face p. 32

There is no doubt that a very good system of decorative drapery may be built up, without direct reference to nature, if the law of composition of line and the decorative principles are observed. "If you take any figure, and arbitrarily fix a point of support, provided it is on a prominence, you may set out the foundation of a very respectable composition of drapery by drawing lines from it in every direction."[1] It is always a moot point as to the precise degree of naturalism which should be introduced; but it is certain that in any cast of drapery, even on the living model, much that is accidental or irrelevant must be eliminated: it is the office of the artist to simplify, to arrange, to digest.

Drapery on the decorative principle

The fine composition of "Dies Domini," by Sir Edward Burne-Jones, is an excellent instance of drapery done on the decorative principle entirely, and without any direct reference to nature. It is an example of a number of similar compositions by this master. The principle was derived from a study of the earlier architectural work, and the value of these compositions lies in the frank recognition of the decorative principle. It is, in fact, the simplest and most direct expression possible, of the law of composition of line.

[1] Moody. "Lectures and Lessons on Art."

In the interesting little study by Fra Angelico the principle of radiation from a given point is strongly emphasised—a principal fold between the knees, and the radiation of the folds from the knees to other points of support. This little study, doubtless, supplied the material for a number of Fra Angelico's seated figures, as Fra Angelico—indeed, most of the Italian artists—worked upon a regular principle: figures in a similar pose offered little variation in the folds of the drapery. In two pictures by this master, the "Coronation of the Virgin" and the "Annunciation," in the same building in Florence, the Convent of San Marco, the drapery of the lower portions of the figures is almost identical, and was evidently done from the same study.

The figure of "Isaiah," by Michael Angelo, is an admirable example of the treatment of the lower portion of the drapery of a seated figure. Variety is arrived at by means of crossing the feet; a principal fold starts from the right knee and runs up the centre of the figure to the waist, and serves to balance the composition. The cloak, which is pinned at the shoulder, serves to amplify the figure as well as to complete the composition. Indeed, the whole design illustrates to a remarkable degree this artist's great power over composition of line.

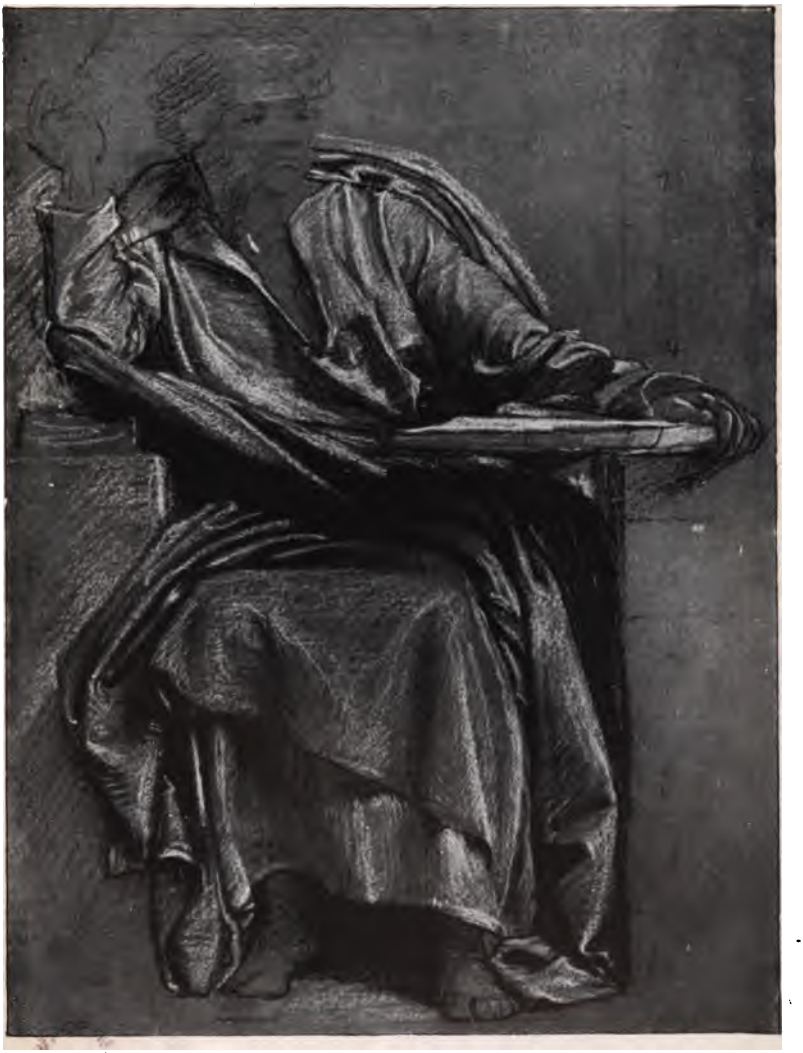
STUDIES FOR THE LAST JUDGMENT
(By Fra Angelico)

To face p. 34

[Sistine Chapel, Rome

ISAIAH
(By Michael Angelo)

To face p. 34



STUDY FOR A PROPHET
(By Sir E. J. Poynter, P.R.A.)

To face p. 34

The arrangement of drapery upon a seated figure must, of necessity, present a smaller degree of variation than that of standing figures, as the action of the figure is more restricted. The principle will necessarily be that of a system of radiation from the knees. The fine study of a prophet by Sir Edward Poynter is an example of a less conventional arrangement of a decorative seated figure, and is, moreover, one of Sir Edward Poynter's most successful studies. It is a study in black and white chalk on a dark red paper.

CHAPTER V

THE SLEEVE

The system of folds in the sleeve

THE folds of the sleeve, almost any sleeve, in whatever position the arm be placed, make a complete composition in themselves. The system is that of radiation from the bend of the arm, where the greatest number of folds will be, the lines of the folds usually following the contours of the limb (Figs. 25, 27).

If the arm be upraised or extended a series of folds will start from the point of resistance —the arm-pit—a principal fold crossing over to the point of support on the upper portion of the forearm (Figs. 24, 26).

The illustration given, by Leonardo da Vinci, is not only an excellent example of this master's unrivalled draughtsmanship but is absolutely perfect in composition of line. The same easy rhythm of composition is observable in the example from Raphael (Fig. 28).

Fig. 29 is from a fragment of fresco in the Wynn Ellis collection in the National Gallery. It is attributed to Filippino Lippi, and is most

STUDY OF A SLEEVE

(By Leonardo da Vinci)

To face p. 36

27

FIGS. 24-27.—The Folds of the Sleeve.

probably by him, as it possesses all the characteristics of Filippino's work. The edge of the sleeve is made to form a large turnover, and the folds are thrown transversely and loosely across the arm, so as to give a greater variety than would be possible in a plain sleeve.

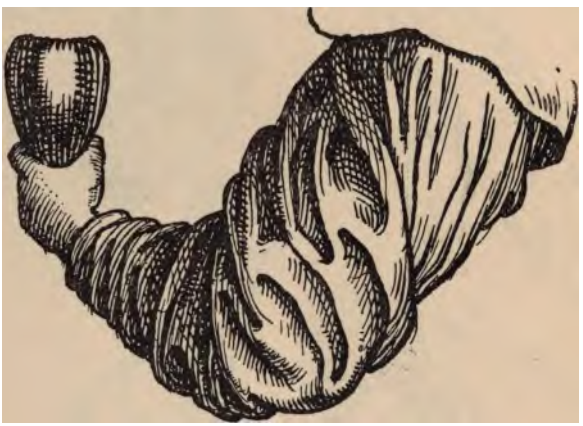


FIG. 28.—Sleeve from Raphael's St. Cecilia.

This device of throwing larger folds, or overlapping of drapery, at the wrist, elbow, or shoulders is characteristic of this school of painters—Fra Filippo and Filippino Lippi, Ghirlandaio, Botticelli, Lorenzo di Credi, and others. It is in most cases suggested by, and in many cases is an actual representation of, dresses of the period. It was reduced to a convention in the work of some of the more

decorative artists, and in many majolica plates, etc.

Loose sleeves should always be *ample*. Nothing looks so mean as a sleeve which is neither a loose nor a close fitting sleeve. A

Loose sleeves

FIG. 29.—Fragment of Fresco, National Gallery.

piece of calico 30 inches by 30 inches doubled and hemmed up the side, giving a width of 15 inches, makes an admirable sleeve, and allows for a full turnover at the wrist, as well as ample folds.

Indeed, ampleness and fulness of the folds is a quality which should never be lost sight of, especially in depicting persons of distinction.[1]

In the example given of the figure of the Deity from Dürer's "Apocalypse" (Fig. 30), picturesque richness of effect is carried to its utmost limit. Nothing can exceed the strength, variety, and richness of the turnover of the loose sleeve of the right arm, the edge of which, it should be noticed, is strongly emphasised.

In full sleeves the system will be that of folds falling from the shoulders to the bend of the arm and wrist, and *over the arm*. The folds of all sleeves take a more or less diagonally spiral form from the body, and the spirals become more marked as the arm is turned inward.

In the single example given of Dürer's *studies* (page 42), which is one of Dürer's most

[1] "The robes of state are always made large and full, because they give a grandeur of appearance suitable to the offices of greatest distinction. The judge's robes have an awful dignity given to them by the *quantity* of their contents, and when the train is held up there is a noble waving line descending from the shoulders of the judge to the hand of his train-bearer. So when the train is gently thrown aside it generally falls into a variety of folds which again employ the eye and fix its attention."

"The grandeur of the Eastern dress, which so far surpasses the European, depends as much on *quantity* as on costliness. In a word, it is *quantity* which adds greatness to grace."

"Quantity, or fulness of dress, has ever been a darling principle."[1]

[1] Hogarth. "Analysis of Beauty."

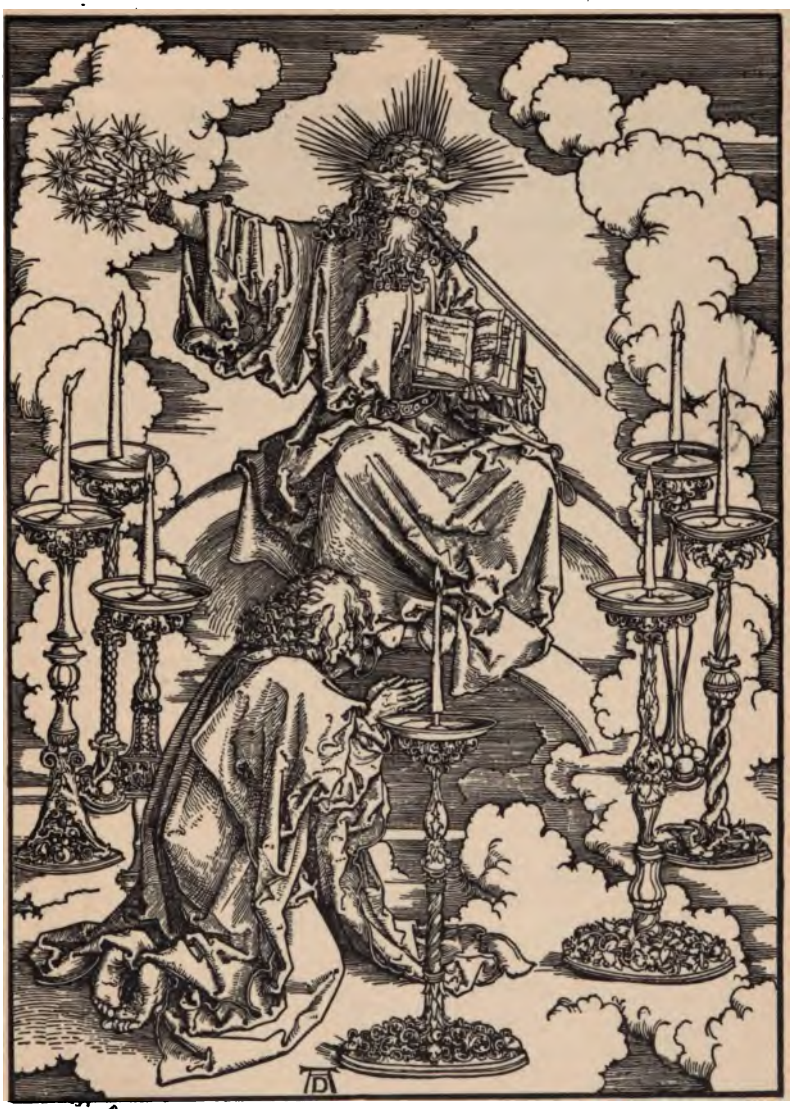


FIG. 30.—Page from Dürer's "Apocalypse."

convincing drawings, the same principles are observable, although the study in question is a purely naturalistic drawing in which the law of composition of line is not particularly insisted upon.

STUDY OF A SLEEVE, AND DETAILS

(By Dürer)

To face p. 42

CHAPTER VI

THE COSTUME OF THE GREEKS AND ROMANS

CLASSIC costume has, at all subsequent periods, been accepted by artists for the draping of ideal or decorative figures, on account of its extreme simplicity and refinement, and the opportunities which it affords of varied composition of line. It would seem desirable, therefore, at this stage of the work to give a short survey of the principal articles of dress worn by the classic nations, the leading facts of which are taken from Hope's "Costumes of the Ancients."

Classic costume

It should, however, be borne in mind that our knowledge of classic drapery is almost entirely derived from sculpture. Greek painting is practically non-existent, except on vases, where drapery is represented in pure line. The continuous, pipey folds of Greek sculpture are proper to the material and method of sculpture; but in such a totally different art as painting a different and, perhaps, broader treatment is not only allowable but may even be desirable.

The qualities of classic drapery

The great refinement and beauty of form, the diversity of the folds, and the inexpressible elegance and endless variety in the throw of the drapery displayed in the finest classic work make an intimate knowledge of it a necessity to any artist who would attempt ideal work.

The costume of the Greeks and Romans is essentially the same, with the exception of the toga, which is particularly a Roman garment. For, as the Greeks, during the greater part of the Roman period, were the artists and artificers of the Romans, the costume of the latter insensibly partakes of the character of the former.

The tunic

The chief article of dress, of both men and women, and worn next to the skin, was the tunic. This was made of some light material: in the earlier period it was made of wool, in later periods of flax, of flax mixed with silk, and of pure silk. It was practically a simple bag with the two ends open, two squares of about $1\frac{3}{4}$ to 2 yards sewn together at the sides, often sleeveless, with two openings for the bare arms, and closed over the shoulders by means of clasps or buttons. This tunic was worn by females either quite loose or confined by a girdle, which was either worn tight round the waist or loosely slung round the loins. Often a second girdle was worn, and the folds of the drapery drawn up between, and allowed

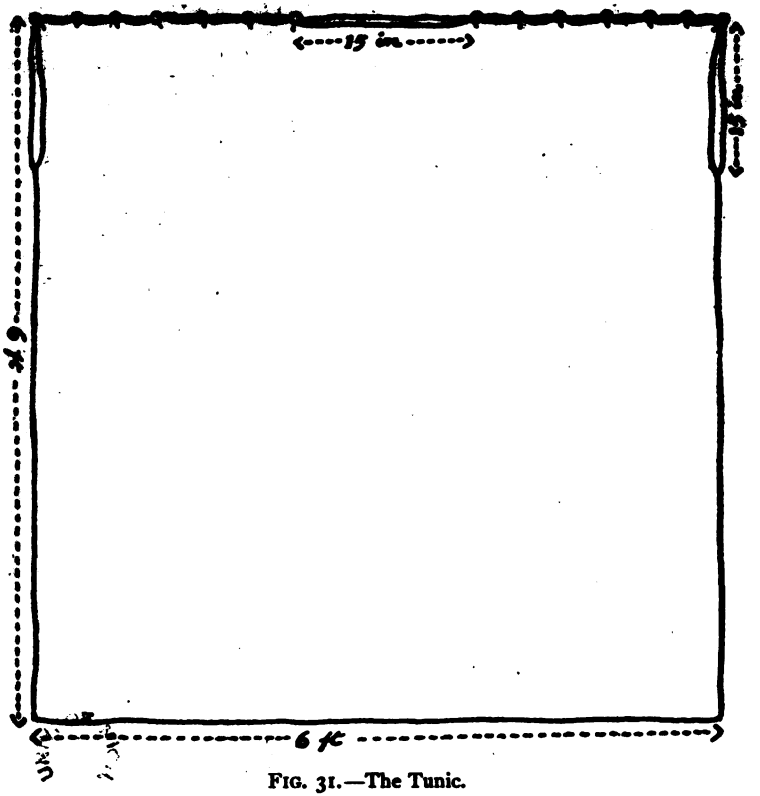


FIG. 31.—The Tunic.

FIG. 32.—The Tunic twisted and folded up when not in use.

to hang loose over the girdle. A very usual way of confining the tunic was by means of a light cord thrown over the head, with the loop hanging at the back, the two ends passing crosswise between and underneath the breasts, passing through the loop at the back and being tied round the waist at the front, the folds of the drapery being drawn up so as to conceal the cord.

The Greek tunic is made square, so as to ensure sufficient amplification of the folds. Either mull muslin, Indian muslin, or Indian silk will give very good folds. The sides should be sewn up, leaving about 15 inches at the top for the passage of the arms. The buttons should be placed at regular intervals along the top, leaving a space of about 14 inches for the head and shoulders. The top and bottom should be neatly hemmed (Fig. 31).

It is a common practice for artists to twist the whole garment into a tight knot when not in use, so as to give the folds a creasy character similar to that which is suggested by the best Greek sculpture. It also imparts a sense of life and sparkle to the material, and the play of light on the folds is more varied especially in silk (Fig. 32).

The tunic was often decorated with sprigs, spots, stars, etc., over the whole field of the

stuff, with rich borders of frets, scrolls, meanders, etc., round its edges. In times of mourning the tunic was black, often ornamented with grave patterns or diapers.

FIG. 33.—From Hope's "Costumes of the Ancients."

Over the tunic a second garment was often worn, intended as an additional covering to the upper half of the person. It is a species of bib, composed of a square, or more often oblong, piece of stuff, folded double, and worn in such a way that its centre came under the left arm, and its two ends hung down loose over the right arm and reached to the hips. It was secured on the shoulders by means of two clasps or buttons. It should be added that in this, as well as in other garments of the Greeks and Romans, the corners were generally weighted

with little pieces of lead, etc., to ensure a better falling of the folds (Figs. 33, 34, 35).

The Peplum

The peplum constituted the outermost garment, and was the Greek form of toga. It was common to both sexes, and when very long and ample, so as to admit of being wound twice round the body, first under the arms, and the second time over the shoulders, it assumed the name of diplax. It was drawn over the head in rainy weather and in times of mourning (Fig. 34).

The peplum was never fastened on by clasps or buttons, but was kept in its place by means of its own involutions. The different ways of throwing the peplum formed endless combinations and compositions of line; in fact, the different degrees of simplicity or of grace exhibited in the throw of the peplum, as well as the quality of the material, indicated the degree of rusticity or refinement or the social position of the wearer. A piece of light material, 4 yards by 2 yards, will enable the student to form the leading combinations of the peplum, and will offer numerous suggestions of composition of line and design.

Archaic Greek drapery

The earliest Greek period exhibited the greatest formality in its arrangement. The folds of the drapery consisted of innumerable parallel pleats forming a regular series of zig-

zag ends or turnovers, which were accomplished by the use of heated irons. The accompanying illustration (Fig. 34) is a very good example of the old style of dress. The tunic is of a light creasy stuff which, not admitting of broad or easy folds, is closely confined to the body. The principle of fan-like radiation is very marked in the arrangement of the peplum, which is thrown over the right shoulder, the folds radiating from that point. Indeed, the whole character of this period, both as regards costume and the arrangement of the hair and beard, is one of extreme formality and regularity.

FIG. 34.—Archaic Figure. From Hope's "Costumes of the Ancients."

In addition to the before-mentioned articles of dress the Greeks wore a simple cloak, called chlamys, fastened over the shoulder or upon

the chest by means of a clasp or button. An example of this is seen in the "Apollo Belvedere." The illustration given of a Greek warrior in his travelling cloak is an extremely good example of the simple treatment of drapery, the lines, as usual, radiating from the chief point of support, the fibula or button upon the chest, and a subsidiary system of radiating lines from the elbow, the contour of the figure being shown in the plain portion of the drapery (Fig. 35).

FIG. 35.—Greek Warrior in his Travelling Cloak. From Hope's "Costumes of the Ancients."

The peculiarly distinctive dress of the Romans, which may be described as their national dress, was the toga. It was worn in its various forms by all classes; in earlier times by both sexes, and by young as well as old. It was first worn without the tunic; indeed, the tunic was of later introduction amongst

The toga

the Romans than the toga, and was regarded as a species of luxury. The men generally wore short tunics reaching about half way down the thigh; long tunics, being generally regarded by men as a mark of effeminacy, were relegated to women. Love of change and novelty, no doubt, caused the toga to be gradually abandoned by the women in favour of the long tunic and the more pre-eminently Greek pallium. The toga, from motives of convenience, was first abandoned by men of the lower orders, but remained for a long period the distinguishing dress of the patricians; and it was not until the seat of the Empire was transferred to Constantinople that the toga was entirely superseded by the more closely-fitting and generally more convenient pallium.

The probable shape of the toga, and the manner of wearing it, have been the subject of much discussion amongst authorities. Modern research, however, has demonstrated beyond doubt that the toga was nearly elliptical in shape, that it consisted of two parts sewn or fastened together, a complete semicircle and a smaller segment of a circle (Fig. 36), the one part doubled over the other, so as to make the garment a semicircular one (Fig. 37).

Dimensions of the toga

The following dimensions, together with the mode of adjusting the garment, are given

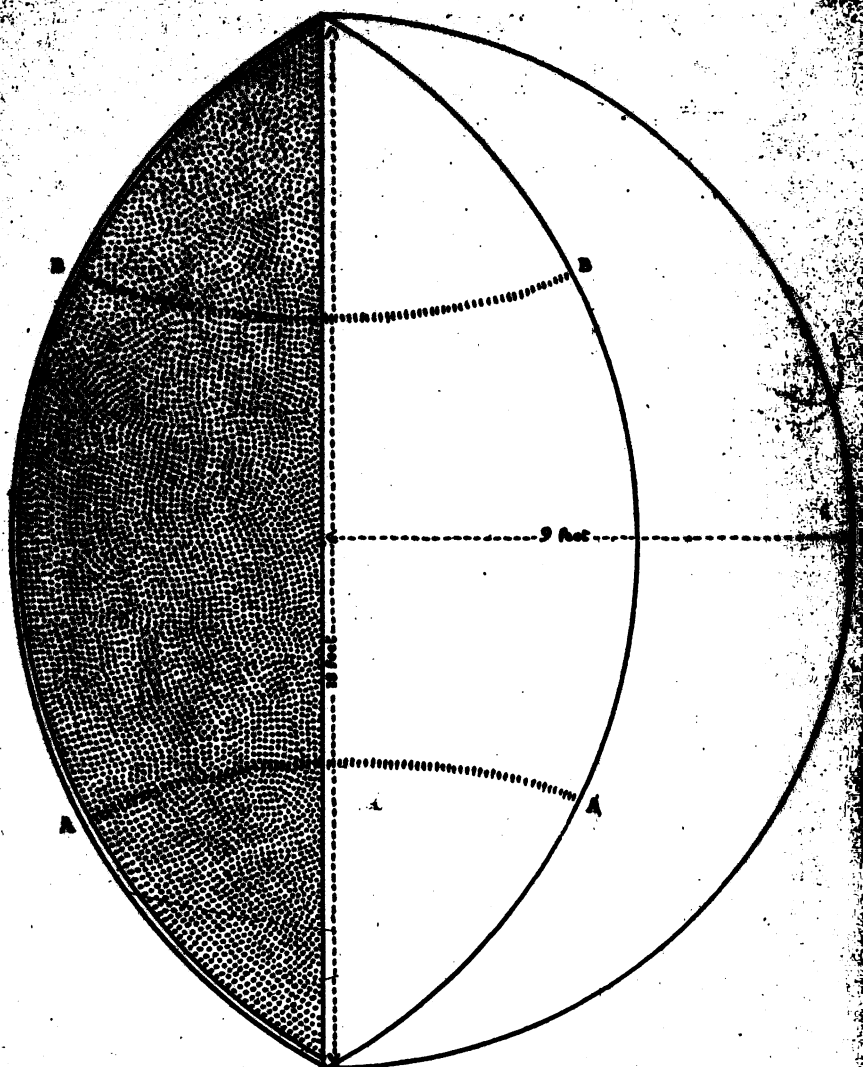


FIG. 36.—The Toga, opened out.
The dotted lines, *A A* and *B B*, indicate the portions of the garment which are folded upon the left shoulder, first and second time.

FIG. 38.—Diagram showing the adjustment of the Toga upon the figure.

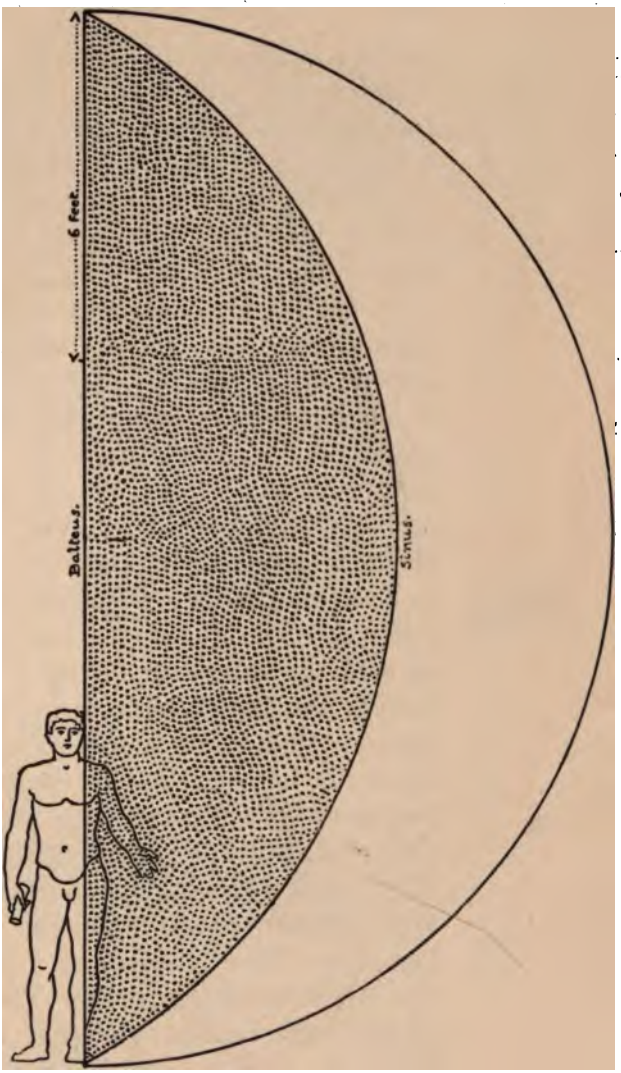


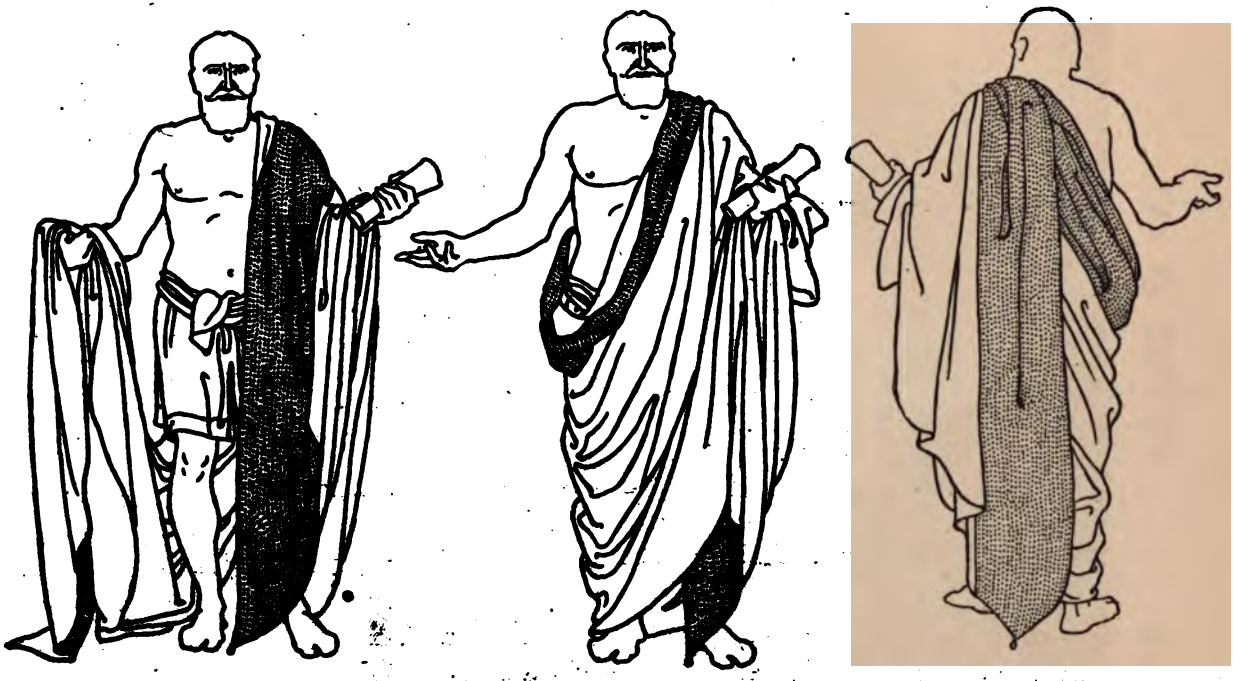
FIG. 37.—The Toga, folded over, as worn, and shown in its relation to the height of the wearer.

on the authority of Sir L. Alma-Tadema. The length should be three times the height of the wearer. For a man of 6 feet the garment would measure 18 feet by 9 feet; the width of the smaller portion of the garment should be a little less than two-thirds the width of the semicircular portion.

It should be explained that the three diagrams (Figs. 39, 40, 41) which represent the earlier or Etruscan form were drawn from a small toga 15 feet long by 5 feet wide placed upon a tall man, in order that the arrangement of folds should be more simple and the adjustment of the toga be more easily understood by the reader.

Method of adjustment

The method of adjusting the toga is as follows:—The garment, doubled over so as to form a semicircle, is held by both hands behind the figure, with the round edge *downwards*. One end of the toga is then placed upon the left shoulder in such a position that the point or extreme edge touches the toes and practically divides the figure in half (see Fig. 39), care being taken to adjust the folds regularly and evenly upon the shoulder, allowing about three quarters of a yard to fall over the left arm to the wrist. The other portion of the toga is then gathered up in the right hand, brought under the right forearm, and



FIGS. 39, 40, and 41.—The earlier and simpler form of Toga, showing manner of adjustment.

flung across the chest and over the shoulder sufficiently far for the pendent extreme end to touch the ground behind the figure, the right arm being left bare (see 40, 41). It will therefore be seen that the extreme ends should just touch the ground. It should be stated that these ends or [illegible] are usually weighted, in order to ensure proper falling of the folds. This, as [illegible] stated, represents the simplest possible arrangement of the toga; the garment afterwards became fuller in its folds and more complex in its arrangement.

In the statue of the Emperor Titus [illegible] be seen that the *sinus*, that portion of the [illegible] which hangs down in front of the body, forms a sweep like the curve of a bay, is [illegible] more full and ample than in the preceding [illegible] trations; that further, a system of folds is [illegible] more or less tightly across the waist, and [illegible] from these folds issues a sort of bag or pouch [illegible] folds which extends to the left shoulder. [illegible] bag or pouch is called the *umbo*, and is [illegible] portion of the dress the adjustment of which [illegible] the earlier authorities found most difficult [illegible] explanation. The matter, however, becomes [illegible] perfectly simple, like the egg of Columbus [illegible] immediately it is demonstrated. The umbo [illegible] is produced by simply pulling out the mass of

Alinari photo] [*Vatican Museum, Rome*

STATUE OF THE EMPEROR TITUS

To face p. 56

folds which were *first* placed on the left shoulder and allowing them to fall over the folds which are drawn across the chest.

The question of fastenings

Some writers have inferred, from the great formality and little variation displayed in its divisions and folds in the statues which have come down to us, that the toga, like modern dresses, was the result of some studious and permanent contrivance, and was kept in its place by means of a series of tacks, pins, or fastenings. This, however, is an error; *the toga was most certainly kept in its place merely by the weight of its own folds.* Quintilian gives directions to an orator for the management of his toga whilst speaking, which would be scarcely necessary if the art of the tailor had been called into play. Moreover, no traces of any fastenings can be discovered on any existing statue.

The difficulty of wearing the toga gracefully by persons unaccustomed to the garment

The form of the toga is determined entirely by the spontaneous throw of its folds, and it should be remembered that the little variation observable in the different representations of the toga is due to the wearers becoming accustomed to the garment from long habit and use. Sir L. Alma-Tadema declares that he has only one model who is capable of wearing the toga with anything approaching to ease and grace.

Material of the toga

The material of the toga was wool in the early time, of its own natural yellowish hue; afterwards silk and other materials were used.

Colour

The toga was always of two colours, except in the case of candidates for offices (*candidati*), who wore it entirely white, and bleached by an artificial process.

The *toga picta* was ornamented, often with rich Phrygian embroideries, and was worn by generals in triumphs.

The *toga prætexta* had a broad purple border (see Figs. 39, 40, 41), and was worn by magistrates and by priests, in which case it was pulled over the head, and by persons engaged in sacred rites or paying vows.

The toga, although a most distinctive and characteristic dress, can scarcely, however, from the æsthetic point of view, be considered so satisfactory a costume as the Greek peplum or pallium, and can hardly be said to offer such opportunities for decorative treatment. Firstly, from the multiplicity of the folds of the toga and the comparative heaviness of the dress, the form of the figure is more entirely concealed; and secondly, the toga exhibits several *systems* of folds, a principal system of radiating folds from the left shoulder, and a subsidiary system from the arm or wrist—a principal system of loops or festoons representing the

sinus, and a subsidiary set of festoons which form the *umbo*, instead of one dominating system of folds, such as, for example, is represented in the illustration from Byzantine mosaic (Fig. 20).

An interesting illustrated article on the toga appeared in the *Gazette des Beaux Arts* during the year 1874.

Of the various dresses worn by the Romans the hooded cloak (*cucullus*) may be mentioned. This was made of coarse brown wool, and was worn as a screen against cold and wet.

The Roman tunic

The under-garment of the Roman ladies was a long tunic descending to the feet, called *stola*, corresponding to the Greek tunic. Over this they adopted the Greek peplum, under the name of *palla*. This garment, however, was exclusively confined to the gentler sex, and was never worn, as was the peplum among the Greeks, by men.

CHAPTER VII

PROPORTION

Some proportions of the human figure

AN important matter in connection with the consideration of classic costume is that of the *proportions* of a figure itself. Proportion is one of the chief things which make for that rare quality we call *style*, a quality not capable of definition, but, one which can be perceived and felt. Fortunate, indeed, is that person who possesses this quality as a natural gift, and although it is impossible to lay down any precise rules for its acquisition, yet there are certain practical principles which, when perceived and followed, undoubtedly conduce to that fine air which is observable in all works which can lay claim to this great quality.

Classic costume reduces apparent height of the wearer

In any ideal or decorative work, or work dealing with any heroic character, short, stumpy figures look mean and poor; and there is no costume which takes away from figures the impression of height so much as classic. It requires a very tall woman to look tall in a Greek dress. No doubt the absence of any

train, such as is common to both mediæval and modern dresses, accounts for this to some extent. At anyrate it is well known that a train makes a woman look taller. Both men and women, however, look short in classic costume. One has only to look at the photographs of actors and actresses in classic costume in order to realise this fact very forcibly.

The principle of tapering

The principle of tapering is universal in nature. It is observable in all animal as well as vegetable forms; most marked, perhaps, in trees, in which the greatest bulk is in the trunk, and the branches taper gradually to a fine point. The old artists frankly recognised this principle, emphasised it in their figures, and made the extremities small—heads, hands, and feet. The height of a well-proportioned figure of an ideal character should, therefore, measure 7¾ to 8 heads—the latter number is a good and safe rule. It is true that Raphael rarely exceeded 7½ in his paintings; but it should be remembered that Raphael's work (notwithstanding the fact that it is the present fashion to belittle Raphael) possessed so many fine qualities that his work was fine in style in *spite* of the comparative shortness of his figures. Burne-Jones sometimes gave as many as 10 heads; but this was for stained-glass windows for Gothic churches, in which everything makes

The proportion of Raphael's figures

for the impression of height. There is a drawing by Michael Angelo, in the collection of a well-known amateur, of "Christ descending into the Sepulchre," in which the figure, although foreshortened, measures nearly 10 heads, and the hands and feet are equally small. No doubt in the finished work, Michael Angelo would have modified this; but it is an evidence of his consciousness of the necessity of erring on the side of *smallness* of the extremities rather than the reverse.

CHAPTER VIII

DRAPERY IN MOVEMENT

DRAPERY in motion is certainly more difficult to treat than in any other of its aspects. It is at the same time one of the most important branches of this study, since any composition of a dramatic character necessarily implies movement.

The general tendency of the different periods of Art is from a statuesque repose, in the earlier periods, to more dramatic movement and variety in the later. Witness the adamantine statues of the earlier Egyptian period and the earliest examples of classic Art. The general character of Greek Art is that of serenity and repose, and it was the exception for the Greeks to represent movement in their sculpture. The same may be said of Byzantine and earlier Gothic Art. It should, however, be remembered that the great periods of Art were architectural and sculptural, and a greater degree of movement seems more permissible and natural to the Art of painting

than to sculpture; moreover, most early both architecture and sculpture, and even earlier schools of painting, were devoted the service of religion, and a sense of rep is essential to the devotional feeling. must, therefore, look not only to the Ar painting but to the later schools of paint for the most complete expression of drap in motion; or rather, it would be truer say that the later schools of painting exhi greater degree of naturalism in its treatm in fact, developed the subject in the direct of realism.

Devices for representing drapery in motion

Various are the artifices adopted by art to aid them in representing drapery in moti The most usual is to place the model or figure upon the floor or on an inclined pla so as to afford a resting-place for that port of the drapery which flows from and is supported by the figure. It will be obvio however, that this device is best suited figures seen in profile. For bas-reliefs such as the example given (Fig. 42), where every thing is on a flat plane, this device will serve very well; but for floating drapery, where per spective and a sense of depth is required, the student must supply something from his own sense of what is reasonable and right. A piece of wet cloth flung upon the floor with

a circular motion of the hand will offer suggestions of arrangement of folds and composition of line, and will materially assist the artist in the building up of his composition. In a subject involving much movement of drapery—such as, for example, the fable of the wind and the sun—the artist conceives the subject in his mind, or should do so, before committing anything to paper. He then makes a rough sketch embodying his ideas, and supplies the detail by means of any of the devices mentioned, or by any others which his ingenuity or resource may suggest: by his knowledge of the construction of the folds of the drapery, by comparing the way which similar subjects are treated by approved masters, and by his own observation of natural facts, such as the movement of figures on a windy day, and the folds of banners and flags as they float in the breeze. But it should be remembered that these devices, admirable as they may be as helps, will never supply the place of invention, or power of design.

Small clay models

Most sculptors, and many painters (Lord Leighton, for example), make little models in clay, and drape them with some sort of light muslin dipped in clay water (butter cloth or muslin is admirable for this purpose); the model is then blown upon with the breath,

or a pair of bellows, until the required is arrived at. Many admirable suggestions the way which drapery clings to the may be obtained in this way.

Some sculptors make a rough model 3 feet high of a figure in the required and drape it with Indian muslin dipped plaster of Paris. The figure is placed horizontal position between two trees other supports, allowing the drapery downwards by its own weight; the is then blown upon with a pair of b and in a short time the plaster sets.

The lay figure is in this case not of at all; but in each instance one rough models is made, which can be up very quickly, and if the drapery is quired to be in motion it is put upon the in its natural state without being wetted.

For the figure of Atalanta, in Sir Ed Poynter's well-known picture of "Atala Race," a small model was made, draped blown upon in the manner here descr In this figure the drapery presents as diff a problem as could well be imagined. figure has been running, has stopped turned suddenly, and is stooping to pick the ball. In grappling with these difficul Sir Edward Poynter has shown the ut

STUDY FOR PERSEPHONE

(By Lord Leighton)

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ingenuity and resource. Indeed, thoroughness and earnestness of purpose are amongst the chief characteristics of the work of this distinguished artist.

This device of making small models and clothing them with real drapery is one which has been adopted by artists of all periods. We have it on the authority of Vasari that Leonardo da Vinci dipped linen and other materials in liquid stucco, and arranged the folds to suit the purpose which he had in view. It is a practice which should be more generally adopted by painters of the present time, as the degree of skill required in modelling is comparatively small, and the many advantages are obvious.

It is, perhaps, unnecessary to remind the reader that, in such little models as are here referred to, no sort of completeness in a cast or arrangement of drapery can be arrived at; indeed, for an ideal or decorative figure no completely satisfactory cast of drapery can be obtained either on the lay figure or the living model—there will always be portions of the drapery which will be irrelevant to the subject, and which will need elimination. It is well known that Gainsborough made models of landscapes upon his table composed of broken stones, dried herbs, and pieces of looking-glass,

Gainsborough's models for landscape

which he magnified and improved into trees, and water. All these devices, however, depend upon the skill of the user, and if used with judgment may be productive of harm than good. It is always a suggestion which we want; once get a suggestion and sail away all right.

Photographs of drapery

It is possible that, under favourable circumstances, snapshots from a camera might be useful in this connection; although a series of instantaneous photographs taken of the Loie Fuller, and published in a magazine short time ago, and other similar things have been published, curious and interesting though they may be, are of very little use to the artist. They are totally unlike drapery which we are accustomed to see pictured in Art; and it is certain that the impression of a rapidly-moving object is different from the recorded image of an object at any one instant of its progress.

In floating drapery the principle of radiation is even more marked than in drapery on the figure itself, as the air swells and supports the material. It will be seen at once that any parallelism of the folds produces a sense of heaviness.

Floating drapery should assist in explaining the action of the figure, and the direction of

[*Victoria and Albert Museum*

CRAYON STUDY
(By J. L. Gerôme)

To face p. 68

8

movement; in fact, this rule applies to any drapery, floating or otherwise. If the figure is ascending, the air will naturally offer a certain amount of resistance to the drapery, and influence it materially; if descending, the air will sustain and support it.

Drapery is, as a matter of course, subject to the laws of gravitation and motion, and affected according to its lightness or weight, the repose or action of the wearer, and by force of wind.

Action of wind on drapery

If drapery is blown upon by wind a series of undulations take place. When the action or force of the wind is moderate these undulations are diagonal; when violent they become horizontal. The Greek wave form in ornament expresses the character of these undulations, as when water is blown upon obliquely by the wind a certain amount of resistance takes place until the surface is raised into a wave, which, bending over the wave before it, falls by the law of gravitation into the surface again; and precisely similar is the action of wind upon drapery, except that the undulations are more varied, as the relative lightness of drapery offers less resistance to the wind than does the surface of a mass of water. The principle is, however, the same.

Progressive movement of the figure changes

the perpendiculars of falling folds in
tions more evident as the motion
In any rapid movement of the figure
which flow from the figure naturally
horizontal, and at right angles to
The example given of the Japanese
Utamaro is an excellent illustration
the Japanese are close observers of
facts, and they record their impressions
singular freshness and piquancy.

The character of Japanese drapery

It may here be stated that the cha
Japanese drapery is determined pa
natural bias in a particular direction, but
by the material and method employed
a series of outlines drawn with a long
brush or fitch in water colour which
the particular character to the folds
series of flat tints which is necessitated
method of colour printing, but even
painting, whether upon pottery, silk
or other material, it is always the long
line which mainly determines the chara
the folds.

Utamaro is one of the most consi
artists of Japan. He was a designer of
prints, and was born in 1754.

The Louvre: "Victory"

Perhaps the most famous example in
Art, of drapery in rapid movement, is
colossal fragment of the great Victory in

FIGURES ON A WINDY DAY
(By Utamaro)

To face p. 70

Louvre, the "Niké of Samothrake." It is Hellenistic, late fourth century B.C., and is singularly *modern* in character. In that portion of the drapery, however, which envelops the figure the statue is practically a masterly model of the nude, with thin folds of drapery drawn across at rather wide intervals, the *field* or background of the drapery being much greater in area than the folds themselves. The floating portion of the drapery of this figure is, however, so fragmentary that we have preferred to give as an illustration of Greek floating drapery, the figure of Niobe's daughter, from the museum of the Vatican, as being, although not so fine in character as the Victory, of more direct use to the student. This statue is modelled on the principle with which we are so familiar in Greek work—the figure asserting itself at all important points, and the drapery flowing from it in a series of graceful pipey folds. The tunic is confined immediately underneath the breasts by a simple girdle, and the drapery which flows from the figure exhibits a much greater degree of depth of fold than is usual in Greek sculpture.

In the bas-relief of the dancing mænad, the figure is obviously modelled first, and the drapery superimposed upon it. The folds are of a more distinctly pipey character, and the

whole design conceived in a more [illegible] spirit, very effective use being made [illegible] fringe of folds at the waist, and the [illegible] at different points of the composition. [illegible] drapery, flowing from the right shoulder [illegible] the waist, is especially effective, one large [illegible] being hollowed so as to throw a rich pie[illegible] shadow (Fig. 42).

Andrea del Verrocchio

The study for the figure of an ange[illegible] Andrea del Verrocchio (facing page 74) [illegible] evidently been done, in greater part at any [illegible] from a figure placed upon the ground, [illegible] probably from drapery upon a living m[illegible] rather than any kind of lay figure; [illegible] although the several parts and details of [illegible] drapery are wrought with great complet[illegible] and beauty of fold, the general arrange[illegible] particularly of the floating drapery, lea[illegible] good deal to be desired, and would be, [illegible] deed it was, modified in the completed w[illegible] The large semicircular fold which starts [illegible] the left knee impinges upon the opposite [illegible] circular folds of the floating drapery, an[illegible] unsatisfactory in point of arrangement. [illegible] the study had been done from a lay fig[illegible] and the folds not likely to be disturbed, [illegible] general arrangement would have been m[illegible] deliberate. But in spite of this defect of [illegible] rangement it is in many respects an extreme[illegible]

FIG. 42.—Bas-relief. Dancing Mænad.

beautiful drawing, and is typical of a num of similar figures by Fra Filippo and Filip Lippi, Botticelli, and others. Two angels the "Paradiso" of Signorelli at Orvieto designed upon similar lines, though greater force and power. It is from studies as this that the artists of the Re sance developed their great works. the studies lacked in point of arrange they supplied from their knowledge of principles of design and the general stru of drapery fold.

The drawing in question is a study fo of the four angels supporting the "Gl which surrounds the figure of the Eter Father in the monument to Cardinal P guerri in the Duomo at Pistoia. A small s model in terra cotta for this monument is in the Victoria and Albert Museum at So Kensington.

The circumstances attending the execu of this monument may be given, as being interest. In 1473, the year of the death the Cardinal, the community of Pistoia orga ised a sort of competition for its erection, a invited models. The one by Verrocchio w chosen out of five; but as the price demand by the artist, 350 ducats, was more than commissioners were willing to give, nego

STUDY FOR ONE OF THE ANGELS FOR THE MONUMENT OF CARDINAL FORTEGUERRI AT PISTOJA

(By Andrea del Verrochio)

To face p. 74

Fig. 43.—Figure of Diana. From a sixteenth-century engraving of an allegorical composition. By an unknown master.

tions were broken off, and Pollaiu
at the time in Pistoia, was requested
a model. Complications ensued, bu
had their partisans amongst the commi
and the matter was finally referred to L
de Medici, who ultimately pronounce
Verrocchio's favour. The small terra
sketch, which differs materially from the
pleted work, is doubtless the actual one
mitted to Lorenzo, together with other sk
and studies, the drawing now reproduced
probably amongst the number.

In the figure holding an arrow (appar
Diana), which is from a sixteenth-century
graving of an allegorical composition by
unknown master, the general arrangeme
more deliberately conventional, and much
satisfactory as a composition, in the flo
portion of the drapery. It has evidently
designed with very little help from nature
cept in the details of the folds. As an exam
of a purely decorative arrangement of lin
is extremely powerful.

CHAPTER IX

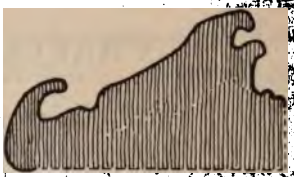
SECTIONS

SECTIONS of the drapery of individual masters, or of different periods of Art vary less than one might suppose. Sections partake of the character of actual measurements, and there is always something more or less misleading in measurement by rule and compass. The strongly-marked individuality which is so evident in the draperies of Michael Angelo and Dürer is a matter of individual feeling and spirit, and becomes less evident when reduced to rule and compass. The character of the sections given of Michael Angelo's "Moses" (Figs. 44, 45) does not present a great degree of difference from that of the floating drapery of the Greek figure of Niobe's daughter (Fig. 48).

Drapery in section

It is true that the rather flamboyant floating drapery of Niobe's daughter is somewhat similar in character to that of Michael Angelo's "Moses," and it is also true that upon careful examination distinct points of difference may

44



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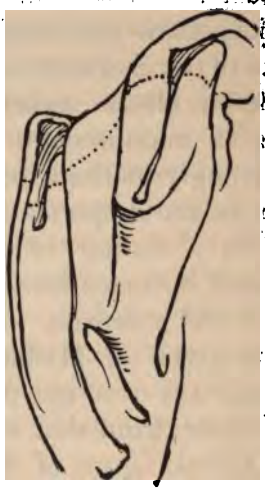

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Figs. 44-47.—Sections of the drapery of Michael Angelo's "Moses," and drawings showing the point at which the sections are taken.

be traced. Michael Angelo's section is simpler, larger, squarer, and more rigid than that of the Greek. Nevertheless, it would be difficult

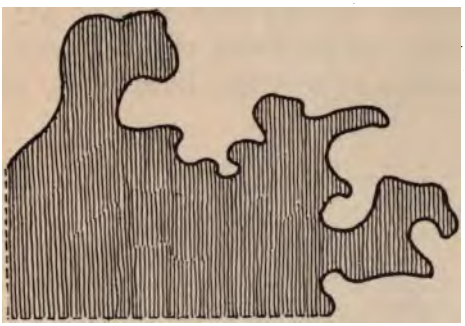


FIG. 48.—Section of the floating drapery of Niobe's Daughter. (Greek.)

to recognise the character of Michael Angelo in the section alone; whereas the actual drapery of any of Michael Angelo's important statues or drawings, especially those of his later period, may be readily recognised.

The same points of similarity of section, in a somewhat lesser degree, to the examples above mentioned, may be noted in a figure so entirely different in character and treatment as the Gothic architectural figure (Figs. 49, 50).

As a matter of course, sections of the continuous pipey draperies of Greek alto and

bas-relievos tell a different story. They are rounder and more cordlike. The of such draperies will practically be the of the figure itself, plus certain prominences passing over it (Fig. 51).

Sections are, no doubt, of the greatest to the sculptor; they are, however, of gre

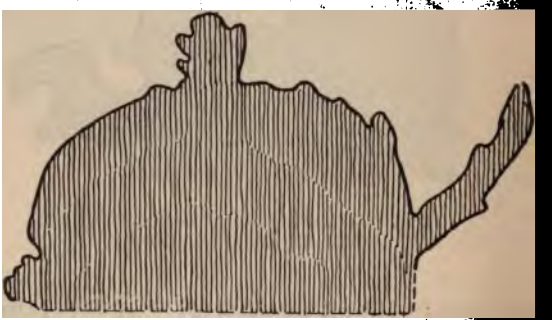


FIG. 49.—Section of Gothic Architectural figure.

to the painters also, as showing the ex gree of depths of the folds. They also strate that most important fact, too recognised, especially by beginners—th *grooves of drapery are at least as imp as the ridges.* In connection with th remark of a well-known sculptor may b fitably quoted: "Take care of the gro and the ridges will take care of them This remark, although, correctly spo

Importance of the grooves of drapery

somewhat of an exaggeration, expresses an undoubted truth, since it is the grooves and not the ridges which directly impinge upon the figure, and, therefore, tend to partake of the higher character of the human contour. Even in those portions of the drapery which are not directly influenced by the form of the figure this rule holds good. Moreover, it is just as important to painters as to sculptors, as in painting, although the grooves will be for the most part in shadow, those shadows will not be a uniform dark mass, but will be relieved and modified by reflected light, and the form of the grooves will be determined by the play of reflected light.

FIG. 50.—Gothic Architectural Figure.

FIG. 51.—Section of Greek Bas-relief.

CHAPTER X

THE ORNAMENTATION OF DRAPERY

IT has already been stated in the portion of this work that the Greeks mented their draperies with diapers of spots, stars, etc., and rich borders of me waves, and scrolls. Byzantine costum was ornamented with characteristic patter mediæval times the designs became more until they reached the culminating po richness in the thirteenth, fourteenth fifteenth centuries.

The works of the artists of this peri doubt reflected the richness of the co of the time, and in a good many inst were true transcripts of dresses and co actually worn. In a greater number stances, however, the artist adapted existing pattern to the purpose he h view, and in other instances the arti signed his own pattern, as both the pa and sculptors of this period were ornamen also. It is not to be supposed, for exa

that the pattern of the dress of Flora in Botticelli's "Spring" was purchased in any Florentine emporium. Complete dresses, suitable to the expression of the artist's idea, were not always to be had even in that splendid time.

If an artist sets up an embroidered dress on the lay figure or living model, and paints it, the operation is a comparatively simple one. It becomes little more than a mere question of imitation, and the artist chiefly concerns himself with the various problems of light and colour. If, however, a pattern has to be added to a particular cast of drapery certain rules of procedure must be observed, and it is in view of this event that the following brief remarks on the patterning of drapery are made:—

The term "diaper" was originally given to a silken fabric, greatly estimated for many centuries, but it is now generally understood to refer to any all-over, recurring pattern.

Complication of the pattern by the folds

To take the simplest possible diaper of spots or circles as a commencement, it will be seen by referring to the illustration (Fig. 52) that the foldings of the drapery at once complicate the pattern, and complicate it in proportion to the number and closeness of the folds, and gives it added variety. All patterns of textiles are, or should be, designed with a

view of this breaking up of the folds; a
which may be comparatively uninteresting
seen in the flat may tell a very differen
when broken up by folds. Fig. 53
ordinary pine-apple pattern of no spe
terest in itself, but it shows the de
variety which may be arrived at by
simple system of perpendicular folds.

Rules for the patterning of drapery

Patterns for drapery may be as ri
ornate as the artist pleases, but the mo
tive are those which have a simple a
defined system of leading lines. Simpl
of drapery are more suitable for pattern
in a complicated system of folds, the
becomes too much confused, and the di
of applying the pattern properly to the
are enormously increased. In draw
pattern on the folds it is obvious that
of the pattern must follow the con
the folds. In a complicated system
absolute accuracy is not possible un
pattern be drawn upon the actual
before the drapery is arranged; ind
solute accuracy is not necessary so
the thing looks reasonable and ri
may, indeed, happen that the artist
it necessary to deviate somewhat from
truth in order that his work may have
decorative effect—in other words, to

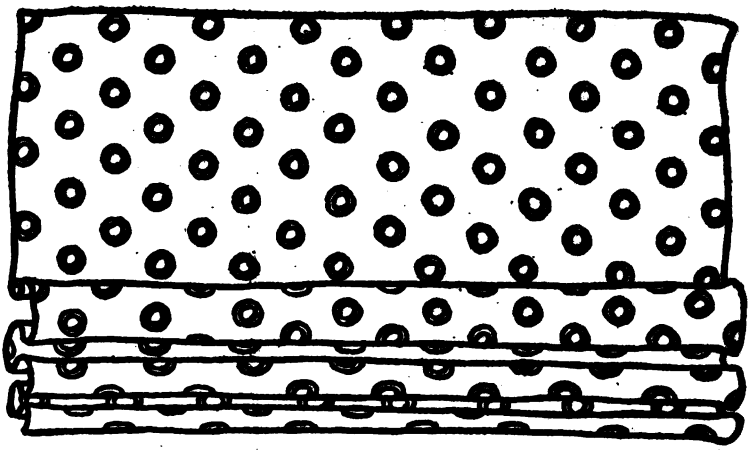


FIG. 52.

FIG. 53.
The Ornamentation of Drapery.

in cases where the pattern becom[illegible] volved. The eye of the practised [illegible] is, after all, the best guide. Some [illegible] artists—especially in the case of stained [illegible] where the work is seen from a distan[illegible] the general effect is the main thing—[illegible] a pattern on a dress without any, or wi[illegible] little, reference to the folding—that is, [illegible] fectly flat pattern all over, and just [illegible] a few lines of folds on the top. This p[illegible] however, is not in any way to be defe[illegible] And, again especially in stained glass, [illegible] figure happens to be weak in design a [illegible] pattern will be put all over, in order to [illegible] its structural defects. In this way a p[illegible] often covers a multitude of sins.

The study of Carlo Crivelli

The painter *par excellence* of patterns [illegible] diapers is the Venetian, Carlo Crivelli. Sev[illegible] examples are given from the works of [illegible] unique master, whose drapery was wr[illegible] with the same perfection of finish a[illegible] diapers and patterns which covered it. [illegible] master is so well worthy of the attention [illegible] the student, and no master is so little stu[illegible] yet the facilities for the study of this pa[illegible] are, perhaps, greater in London than in [illegible] city of Europe. Carlo Crivelli's work is co[illegible] ceived entirely from the ornamental or deco[illegible] tive standpoint; each figure is an ornamen[illegible]

composition in itself. A favourite device of this artist for giving an added richness to his figures is to ornament those portions of the under side of the drapery which are visible—

FIG. 54.—Diaper Pattern. CARLO CRIVELLI. National Gallery.

in other words, the turnovers—with a rich, close liney pattern, in contrast with the larger and more open pattern on the outer portions of the dress, or to richly ornament the turnovers and to leave the upper surface comparatively plain. The diaper given in Fig. 54 is from the dress of the Virgin in the National Gallery; the pattern is flat gold on a dark blue ground.

In the interesting picture of the "Virgin and Child," with the large swag of fruit, by

Crivelli—an early work—the pattern
drapery on the head and shoulders
Virgin is strongly emphasised. It
the chief decorative feature of the
and gives an added piquancy and fresh
the whole work.

In the picture of the "Adoration
Magi," by Gentile da Fabriano, in the
at Florence, richness in patterning is, per
carried to its utmost limit, and with
judgment. The strongest possible deg
contrast is obtained between the magnif
of the dresses of the three kings and
simplicity of the holy group at the m
Indeed, the whole effect of this pict
most sumptuous, both in design and
and is one of the most beautiful pictu
Florence.

Mantegna was very fond of a meane
all-over pattern, giving the effect of wo
silk, as a contrast to more purely ornam
patterns of figures in the same compo
In this he has been imitated by our
contemporary Burne-Jones, who formed
style, perhaps, more on Mantegna and Bot
than upon any other master.

Venetian patternings

The later Venetians—Titian, Tintoretto,
Veronese, Bassano—employed patterns to
an added richness to their already ornate

[Hanfstängl photo] [Lateran Gallery

VIRGIN AND CHILD

(By Carlo Crivelli)

To face p. 88

Alinari photo] [*Verona*

VIRGIN AND CHILD

(By Carlo Crivelli)

To face p. 88

positions. These patterns are always introduced with great judgment and knowledge of picturesque effect. They are, however, wrought from the standpoint of the painter rather than of the designer. The qualities sought after are those of effects of colour, the disposition of the masses of light and shade, and the play of light upon rich stuffs. In such a picture as "The Family of Darius at the Feet of Alexander," by Veronese, in the National Gallery, the rather coarse patterns are put in with a broad hog-hair tool; powerfully indeed, but in an apparently hurried manner, as though the getting over of the very considerable space were the one thing needful, and with none of that refinement and love of the pattern itself which is distinguishable in the work of Carlo Crivelli or the earlier Florentine painters.

The list of painters who have made use of rich patternings in their draperies is a very long one, and includes most of the earlier painters — Orcagna, Fra Angelico, Bonfigli, Taddeo Gaddi, Pincturicchio, Ghirlandajo, and many others, to Carpaccio, Paul Veronese, and others among the Venetians.

In this connection the paintings on the Italian marriage coffers of the fourteenth and fifteenth centuries should be studied.

Flemish drapery

Flemish draperies are characterised by distinctness in the structure of the folds, the eyes and general form of which have sharpness and squareness belonging to harder and heavier materials. The draperies, particularly in tapestry, are often covered with the most sumptuous patternings, imparting great richness of decorative effect to the whole.

Colour

Closely allied to the question of the ornamentation of drapery is that of *colour*. It is, however, impossible to deal effectively in a work like this with the great and important question of colour unless colour illustrations or diagrams are given. There are two separate and distinct matters relating to colour—viz. colour arrangement and colour *quality*. It is said of Titian that he possessed so fine an eye for colour that he was able to produce harmony by any arrangement, and this is no doubt true. The feeling for colour—that is, colour *quality*—is native to the individual, and cannot, properly speaking, be taught. Colour *arrangement* is, however, subject to well-defined rules, and laws of harmony and contrast. A very good lesson with regard to the massing and arrangement of colour in a composition of draped figures is to be learnt from the work of an artist who is

not, properly speaking, a colourist—viz. the two frescoes, in the Victoria and Albert Museum, of the Arts of Peace and War (especially the latter) by Lord Leighton. The way in which one colour gradually leads up to another, from, say, a mass of purple and red, through the various tones of orange, blue, and grey, is quite admirable. The small colour sketches should be studied, as the frescoes themselves have suffered much from the mistake of the artist in employing a rough ground, which catches the dust in its interstices.

For splendour of colour in its highest development the work of the later Venetians must be studied.

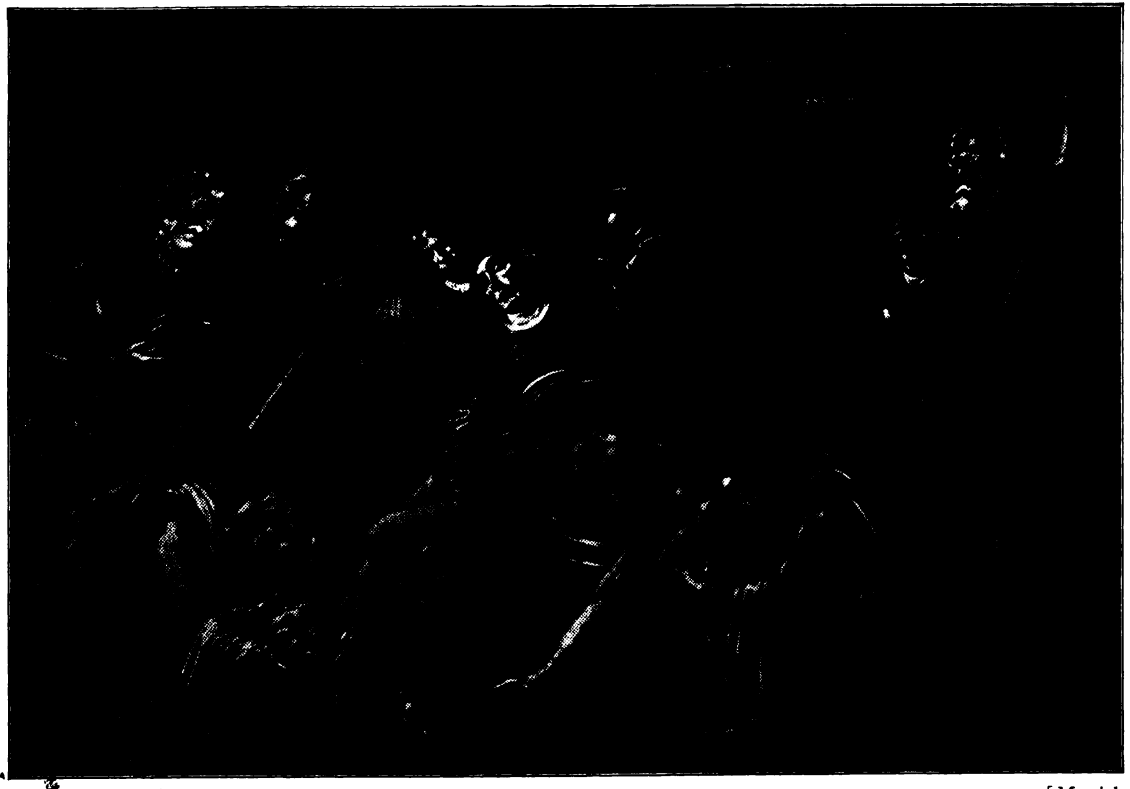
CHAPTER XI

COMPOSITIONS OF DRAPED FIGU

IN any composition involving a nu
draped figures the difficulties which
perienced in the arrangement of the
of a single figure are, of course, m
almost indefinitely. At the same t
service which drapery renders in
composition of figures is considerable.

A comparison of the original pen d
in the Oxford collection, of Ra
"Massacre of the Innocents," with the
pleted engraving of the same subje
Marc Antonio, demonstrates at onc
part which drapery plays in a comp
of figures, and shows the way in whic
figures are amplified and the compo
united.

Amongst the most famous composition
which drapery plays an important part
Raphael's great frescoes in the Vatic
"The Parnassus," "The Heliodorus," and
"School of Athens." We select, howe



Hanfstängl photo] [*Munich*

THE ENTOMBMENT

(By Botticelli)

To face p. 92

for purposes of analysis, as being less involved than these, and more easily grasped by the student, the picture of the "Entombment" by Botticelli, which is one of the latest works of this master, and on the whole one of the most perfect compositions which he produced.

First it should be noticed how admirably and forcibly the subject is illustrated; the general disposition of the figures exhibits the greatest judgment; the figure of the dead Christ, the pivot upon which the whole composition turns, occupying the centre of the picture. The arrangement of the three Marys is no less admirable: the virgin mother in the centre supporting her Divine Son, and being in turn supported by St. John, "the beloved"; the two other Marys—the mother of James and the Magdalen—at the head and feet of Jesus respectively. The composition is completed by a fourth female figure, probably Joanna, and three saints—SS. Peter, Paul, and Jerome.

The drapery is obviously studied from nature in almost every detail, and it is interesting to observe the manner in which it emphasises the general idea of the composition. The folds are continuous, clearly defined, and not too much broken up, and there is a square-

ness and severity about them which
gravity of the subject.

The design as a whole fulfils the
of good figure composition, nothing
introduced which does not directly
the leading idea.

The study for an allegorical fig
Abundance by Botticelli, in the
collection, although presenting certain
gerations in the matter of proportio
flects the peculiar grace of Botticelli's
A cornucopia has been placed in the
hand of the figure, and afterwards
together with other figures of Amorini
right. The drapery is of that light
character which is seen in the dancing fig
of the Graces in this master's famous
position of "Spring," and the type of wo
is similar to that of the figure of Flora
the same work. In the treatment of
lower portions of the drapery it will
noticed that Botticelli has observed the
fact pointed out in connection with
Japanese master Utamaro (page 70) — th
the motion of the figure changes the perpe
diculars of falling folds into folds of a mo
or less *horizontal* character, imparting at onc
a sense of movement to the figure.

Attention may also be drawn to the way

[*British Museum*

ABUNDANCE
(By Botticelli)

To face p. 94

in which the drapery is confined at different points—on the arms, underneath the breasts, and at the waist and shoulders; likewise to the little embellishments in the way of ornamentation, the transverse border across the breasts—a favourite *motif* with Botticelli—and the curious little piece of ornament around the umbilicus, which is perfectly clear in the original drawing, although somewhat obscure in the reproduction.

Mr Comyns Carr has suggested, with some degree of probability, that as Botticelli was attracted, from the evidence of two of his important works, to the subject of "The Seasons," this drawing may have been intended as a tentative embodiment of the idea of "Autumn" upon a similar scale, to be perhaps followed by the subject of "Winter."

The drawing was exhibited in the remarkable collection of studies by the great masters brought together by the Grosvenor Gallery authorities some fifteen years ago.

The picture of "St. George," by Tintoretto, belongs to what Sir Joshua Reynolds calls the "ornamental" school of painters—men who looked at nature from the standpoint of colour alone—and it is, perhaps, somewhat unfair to consider such work from any other standpoint than that of colour. It may, how-

ever, be instructive to the student to c
in such a picture as this of "St. George
much is sacrificed to this single qu
colour. First, as to what may be ca
"storiation," or the expression of th
One is puzzled at the introduction
naked man, who appears to be de
how he comes to be naked in compa
this richly-dressed Venetian. The a
the piece is composed of five different el
in the following order of importanc
lady, the corpse, the dragon, the saint
horse, and the glory, or supernatural
ance in the heavens—and the atten
the beholder is divided by these sever
with a consequent lack of concentra
principal point of interest. The corp
matter of fact, is a superfluity, and
confusion of idea. If it were buried
usually desirable that corpses sho
decently interred—and the "glory"
heavens dispensed with, leaving the sa
the dragon to settle accounts with each
and the lady to run away, or stay,
pleases, our attention would then be
upon the intended victim of the dr
wrath—the lady (if she stayed), and the
of her would-be destroyer—and the pi
infinitely improved as a figure composition

Sacrifices made to the quality of "Colour" by the later Venetians

[National Gallery

Hanfstängl photo]

ST. GEORGE AND THE DRAGON

(By Tintoretto)

To face p. 96

The truth is, Tintoretto introduced this nude man solely with the idea of displaying his knowledge, or assumed knowledge, of the figure, and without any regard to probability or even propriety. Tintoretto wished people to believe that he knew as much of the figure as Michael Angelo; whereas his knowledge of the figure was really of the most superficial character, as even the most cursory study of his drawings will show.

The lighting of the picture, too, is as singular as the figure arrangement. One would imagine that with such a bright appearance in the sky on such a dark day the whole picture would be lighted from this "appearance," so as to preserve a unity in the general effect. Not so, however. The principal figure is lighted—and strongly lighted too—from the dark hole at the right-hand corner of the picture! More than this, the form of the lady, although of a sufficiently substantial character, and so strongly lighted, *casts no shadow on the floating drapery immediately behind!*

It must be confessed that the terror expressed in the lady's face and attitude is of a particularly mild character, and tends to produce the uncomfortable impression that the whole thing is a make-believe.

It is small wonder, then, that work of this

character should excite the
minded men like Blake, whose
"Venetian painter" runs:

Blake's comments on Venetian work

> "He makes the lame to walk, we all
> But then he strives to blind all who

And again, on colourists:

> "Call that the public voice which is their
> Like as a monkey, peeping in a mirror,
> Admireth all his colours brown and
> And never once perceives his ugly form."

It is somewhat curious that Blake
friends, more especially in the case of
Palmer, from whom better things
expected, should endeavour to
attitude towards the later Venetians
ing that he picked up his notions
Venetians from picture-dealers' samples
coarse engravings. It was not in the
Blake knew perfectly well what he was
and was no madman—quite other,
than a madman.

CHAPTER XII

THE USE OF THE LAY FIGURE

Utility of the lay figure

THERE exists considerable difference of opinion amongst artists as to the utility of the lay figure, some holding that the use of it tends to a certain stiffness and formality in the arrangement of the drapery, wanting that ease and natural flow which any cast of drapery upon the living model gives. Upon being asked if he made use of the lay figure Sir L. Alma-Tadema replied emphatically: "Never; always the living model." On the other hand, Sir Edward Poynter expressed the opinion that the lay figure is of service for drapery which remains stationary, or which is not influenced by the action of the figure. For purely costume studies there is no doubt of its utility, and also for studies of parts of drapery in which it is necessary to give more completeness of detail than is possible in the comparatively short time during which a model is able to keep the same pose. Sir Edward Poynter further stated that he made use of

separate studies for purely de
but for the more pictorial wor
direct from the living model, exc
of figures in violent action, wh
studies are absolutely necessary,
marked that drapery behaves pretty
same on the model from day to day
same conditions, and he is able to
certain portion in one day and to co
the folds being similar at the next

In connection with the use of the la
there is one consideration which may
commend itself to those less fortunate
in a pecuniary sense: that a lay figur
nothing to keep, that it is always to
and that there are none of those disa
ments which are experienced in con
with the engaging of models, especially
whose services are much in request. Th
consequently, a tendency to make use
lay figure on occasions when a living
would much better serve the purpose.

It is impossible to lay down any precis
or law, either with respect to the use
lay figure, or as to the utility of m
preparatory studies. Men's practice differ
much; what suits one temperament w
suit another. As a rule (Holbein w
exception to this rule) the realist paints

from nature, the idealist from a series of carefully prepared studies. Leighton's practice was to make a preliminary sketch of the general composition. Then he would make a study of the nude figure, and afterwards a study of drapery upon the living model, working, as a rule, as long as the model was able to keep the pose, often making studies of such details or portions of the drapery as suggested happily.

Leighton's practice for studies

In answer to a question as to his practice with regard to drapery in motion Mr Holman Hunt writes: "I have made few preparatory drawings for the figures in my pictures, either for heads, hands, or draperies, because in my practice I find that to settle these on separate sheets is to lose the vital relation of one part of the picture to the other, both as to composition of line and expression.

Mr Holman Hunt's method

"For the same reason I may say in answer to your further question about moving drapery, that I always compose it on the canvas itself, where I am able to keep account of the surroundings far and near.

"If in doing this I want some characteristic forms I take the opportunity of moving drapery before me, or watching it when blown by the wind."

In arranging a cast of drapery either upon the lay figure or upon the living model care

must be taken not to tease
folds by trying to rearrange
satisfactory throw, as the more
pulled about, the poorer it is sure
"It is better to take the chance
casual throw than to alter the
which it was at first accidentally

Lay figures are either of wood,
mache, or stuffed; the latter are
best, as the joints of the two
trouble. The spaces which the
the joints necessitate, interfere with
and effect of the drapery, especially
material be thin.

Ford Madox-Brown

In considering the draperies of
tremely individual and not suffici
preciated artist, Ford Madox-Brown
must be taken to differentiate between
and drapery. While Madox-Brown's
is wrought with the utmost fidelity to
and with a quaint sense of style which
unique, the character of the individual
his drapery is less satisfactory, pos
a certain flaccidity, which was no doub
great extent determined by his method,
was in some sense, as in the case of
tello and Dürer, a revolt against conv
possessing nothing of the ordered sequen

[1] Sir Joshua Reynolds. Twelfth Discourse.

the classics or the Italian idealists, but was always in the highest degree expressive of the idea which it was intended to convey.

The present writer has, fortunately, had the best possible opportunities of observing and becoming acquainted with this master's practice. Madox-Brown was a realist pure and simple; his system was to do nothing in his pictures, not even the most unimportant detail, without direct reference to nature as far as possible, and he would go to any amount of trouble in the choice of his models, the selection and preparation of his costumes and dresses, the arrangement of the lighting, etc., to obtain the desired result. The lay figure as well as the living model was made use of for costumes and draperies; and his practice was to paint direct from the model or object rather than to make a series of separate studies, but this was always done with an eye for the decorative and ornamental qualities of his subject.

Diffusing the light on the model

Madox-Brown was accustomed to fix up a tentlike arrangement in his studio to diffuse the light upon his model and enable him to get the effect of open air on those occasions when it was impossible or inconvenient to have a model in the open. It was composed of four sheets for the sides and one for the

top, with a small opening in
him to see through. He said
it is much lower in tone, but
for that." It may very possibly
from this that Madox-Brown
very enthusiastic "plein-airist." A
of fact, to make use of an Irishism
Brown was a plein-airist before th
any. In other words, he was one of
first to exchange the conventional stu
ing of pictures for the outdoor effe
Rossetti relates that as early as 1845
Brown discussed this dream of his
then was—with a young French artis
who considered the innovation im
No one has painted more in the open
Madox-Brown. In truth, this "plein-
one of the modern cant catchwords.
are many such, and all have become
nauseous. In many large studios a por
made entirely of glass, like a large co
tory, in which the open-air effect is ob
exactly. This device of Madox-Brow
however, very useful in the absence o
convenience.

Slow productiveness of modern painters

Holman Hunt's practice, previously q
of never making preliminary studies
arranging the parts on the actual c
seems incompatible with ordered arrang

or completeness of design, but it should be remembered that Holman Hunt's practice is slow as compared to that of the great Italians. His work is, indeed, carried further in elaboration of detail and inventive idea, but the "output" of any of the great Italians is relatively much greater. In the opinion of the present writer the picture of the "Triumph of the Innocents" is one of the world's masterpieces. The work, however, extended over a period of something like seven years. Michael Angelo covered the whole of the vaulting of the Sistine Chapel within the period of four years. The presumption is, therefore, that although the making of the various preparatory studies occupies a considerable time—in some cases longer than the actual painting of the picture—yet it is, upon the whole, the shorter process, assuming that the results are similar.

This matter of slow productiveness is a modern characteristic. (Great artists only, are here referred to; the "output" of the ordinary picture-maker has assumed proportions which are positively alarming.) We are over-fastidious; we strive for absolute perfection; we accomplish too little *because* we attempt too much. If we were content with less we should be more successful. We seem to be afraid of

criticism, and endeavour to
which shall not by any
handle to cavillers; we refine

The Wellington Monument in St. Paul's

The Wellington Monument in
case in point. The present writer
by one of Stevens' pupils that
ornament on this monument was
redesigned at least a hundred
work extended over a period of
eighteen years, and was left unfi
end of it. Donatello or Verrocchio
done a dozen monuments in the same
if Stevens had done a dozen in
would have done them better. E
tegna, who was a slow and painstaking
completed the series of paintings
Eremitani Chapel at Padua within
of six years, and that, too, at the
his career, when he was, in fact, a
work being begun when he was but

CHAPTER XIII

MATERIAL AND METHOD FOR STUDIES

WITH respect to material and method of making drapery studies, no doubt black and white chalk on some kind of tinted paper is the readiest means, and the best for those who can express themselves in this way. It does not, however, suit everybody. The drawback to this method is the difficulty of fixing white chalk, and the drawings get rubbed. There is a fixative sold for pastel and chalk, but it takes the *bloom* off the drawing. Sir Edward Poynter has literally hundreds of studies lying loose in his drawers. He says: "I frame the best of them; it is impossible to fix white chalk satisfactorily."

Crayon

The old masters employed silver point, pen, pen and wash, pen heightened with white, and crayon, black and red. Against silver point there is nothing to be said; within its limits it is a beautiful medium.

Silver point

The pen is a most difficult instrument to use, and it is a question whether it is entirely

Pen and ink

suitable for anything but pure
have the power and facility
Michael Angelo used the pen in
powerful manner. Many of his
ery and figure, were highly wrough
lines crossed at right angles, as was
of course, the pen was either reed

Red chalk

There is a certain quality about
which is attractive; it is not, howe
able for studies of a very searching
It was much employed by artists of
and colour schools — Correggio and
Alfred Stevens invariably employed
for his studies, both drapery and figu

Lord Leighton's studies were usual
on brown paper, which is an excellent
as, when not too dark, and of a good
the colour is extremely pleasant. The
for "Persephone" given in these pages
Lord Leighton's happiest vein. It is
buff-brown paper, with the white chalk
a good deal into the black, giving
silvery effect to the drawing, and sugg
very well the material of Indian muslin,
is the material employed for this kin
drapery. Much working of the white
amongst the black is a practice which
generally to be recommended, as, if not
skilfully, it is apt to give the drawing a

character. It is, however, impossible to avoid something of this in the making of rapid studies.

Leonardo da Vinci and some of his contemporaries, together with a number of artists who preceded him, made use of a paper of varying tints of olive green. A number of drawings in the Royal and other collections are executed on this, often with a dark brown crayon. The effect is extremely happy.

Sir E. Burne-Jones

Sir Edward Burne-Jones tried every method, and almost every material. A large number of his studies was done with a very hard pencil upon hot-pressed Whatman, giving something of the delicacy of a silver point. This method seemed to suit his particular temperament and the peculiar beauties of his style. It was a common practice for him in the case of drapery studies to employ two pencils, a very soft and a very hard one, upon a rougher paper, the hard pencil for the lighter tones. By this means he obtained two different qualities of texture, with the happiest result. During the latter years of his life Burne-Jones employed paper of various fanciful tints (possibly, let us suggest, with the idea of making his drawings more attractive to buyers), and even heightened the lights with gold, after the manner of the earlier painters.

A comprehensive study of D
ings is an education in itself,
reveal by what slow and pati
great picture is built up: from
pressions, which are merely tent
most exhaustive study of appare
portant detail, which often reveals
artist's mind than the completed pict

Alinari Photo] [Campanile, Florence

IL ZUCCONE

(By Donatello)

To face p. 111

CHAPTER XIV

EXAMPLES FROM PAINTING AND SCULPTURE

The work of Donatello

OF the illustrations in this work not hitherto mentioned, the figure of "Il Zuccone" by Donatello is by far the most remarkable. It was one of the figures designed and executed for Giotto's Campanile at Florence, and really represents King David — Zuccone being a nickname referring to the bald pate of the figure.

Vasari says: "The latter (Zuccone) is considered the most extraordinary and most beautiful work ever produced by Donatello, who, when he intended to affirm a thing which should preclude all doubt, would say: 'By the faith that I place in my Zuccone.'"

There are some men who, by the loftiness of their ideas and aims and their power of giving expression to them, place themselves above criticism. Donatello is one of these. We cannot venture to criticise the work of so great an artist; our business must be to accept. "Let none presume to measure the

irregularities of Michael Angelo and by village scales."[1] We can only ever, that this figure of Zuccone run to, and is in direct defiance of, ever drapery as enunciated by almost eve from the very earliest times. It seemed to us that the work of modern sculptor Rodin is directly in and to some extent founded on, and especially this figure of Zucco to suggest the work of Rodin.

The work of Mantegna

In force, intensity of passion, and austerity, and even harshness of sty tegna claims some degree of kin the great Florentine artist just ref Mantegna's style was, however, found a study of the antique, the principles of which was instilled into him early school of Squarcione, who was a and whose pupil he was. It rema influence with him throughout his life time when he parted with his w "Faustina," which Isabella D'Este h coveted and at the last obtained.

Mantegna's drapery always betray classic influence, tempered, however, innate individuality which no outside in could entirely overcome. Mantegna w

[1] Emerson. "Representative Men."

From an Engraving

MADONNA AND CHILD

(By Mantegna)

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[*Windsor Castle*

STUDY FOR A KNEELING FIGURE

(By Leonardo da Vinci)

To face p. 112

content to allow the impressions which he received from the antique to entirely dominate him. There is in his work a spirit of unflinching realism which is native to him and foreign to the antique. The example here given of the seated Virgin and Child is a noble composition, forcible and convincing to the last degree, but owing to the limitations of the method employed (engraving) can scarcely be said to convey so complete an impression; or, rather, let us say, it conveys a *different* impression from that of his painting, which is highly modelled and complete in its expression of the subtle variations of light and shade.

We have in England the best possible opportunities for the study of this great master, as this country is fortunate in the possession of some of his finest works. The picture of the "Triumph of Scipio" is only one of several fine examples of Mantegna in the National Gallery. The noble series of paintings at Hampton Court, however, loses something of its educational value by being some distance from a great educational centre, and also, we may add, from being hung in a gallery which is ill adapted to purposes of study.

Leonardo da Vinci

The study for a kneeling figure by Leonardo da Vinci, from the Royal collection at Windsor,

is one of the most perfect
master in existence. The folds
tinuous, and replete with
grace.

Of Leonardo's fascinating pe
the great and lasting influence
cised, there is nothing new to
suffices to say that he remains
master of pure draughtsmanship
lived—of draughtsmanship, that
from actual knowledge of his sub
is a beauty of draughtsmanship
speak of style and manner in pai
apart from the thing depicted. Le
sessed this to a greater degree than
contemporaries, and certainly than
successors.

Luca della Robbia

The panel of Singing Angels from
cantoria by Luca della Robbia, which
in the Duomo at Florence and is n
Bargello, is one of the most interes
tions of this work so far as drapery is co
A complete cast of this work as it app
its original position at Florence is to
in the Victoria and Albert Museum.

Benozzo Gozzoli

The group of Kneeling Angels by B
Gozzoli is a charming example of a
interesting master. The drapery of the
portion of the figures is treated in an

Brogi photo] [*Duomo Museum, Florence*

PORTION OF THE SINGING GALLERY

(By Luca della Robbia)

To face p. 114

able manner, and the figure asserts itself, for the subject, sufficiently. The drapery of kneeling figures is exceedingly difficult to treat, as when the figure is made to assert itself, the folds of the drapery are generally scanty. Benozzo has overcome this difficulty by making the folds hang loosely, and the effect is extremely decorative. Benozzo's chief works are in the Riccardi Chapel at Florence, from which this illustration is taken, and the Campo Santo at Pisa.

Gaudenzio Ferrari

The charming group of Angels from the cupola of Santa Maria dei Miracoli at Saronno, by Gaudenzio Ferrari is an example of an artist far too little known in this country, and, possibly also, elsewhere. The present writer has long been an ardent worshipper at the shrine of this delightful artist. It is indeed surprising that the work of an artist of the calibre of Gaudenzio should so long remain unheeded. Vasari dismisses him in a couple of paragraphs, and this is somewhat surprising considering that Vasari's sympathies lay with the men of the later schools. It is curious to notice how reputations change in art. From the pages of Vasari one would gather that Botticelli was a fourth or fifth rate artist.

The value of Vasari's book lies, and always will lie, in the fact that he knew *personally*

most of the men whom he
book is an echo of the time,
flavour of the times in which he
himself was a decadent of the
own work is comparatively

Gaudenzio Ferrari is, unfortun
isolated instance of sterling qual
neglected. The list is a painfully
men who have lived and worked, in
stances their lives through, until
with a little more boldness, and
more penetration than the rest,
and draws attention to qualities
never to have remained obscure.
appearance of a little book on the
Gaudenzio, by Miss Ethel Halsey, will
less do something to remove this
far as Gaudenzio is concerned, and
be expected to take his natural place
long list of illustrious names which
fifteenth and sixteenth centuries
history of art.

The remarkable veiled figure of
from the Church of San Severo at
given at the suggestion of Sir Edward
who remarked with some humour: "It
tended as a representation of modesty; a
immodest figure could scarcely be imagin
Its power, however, is undeniable. The

Anderson photo] [*Saronno*

DETAIL OF FRESCOES OF ANGELS IN THE CUPOLA

(By Gaudenzio Ferrari)

To face p. 116

[Church of S. Severo, Naples

MODESTY

To face p. 116

presentation of the figure, and especially the features, beneath a more or less transparent veil is a favourite *motif* with Italian, and more particulary *modern* Italian, sculptors. A figure of a "Veiled Model" by Tantardini was shown in London some twenty-five years ago. It was a figure possessing some grace, and showing considerable skill in the manipulation of the light, gauzy folds, but with nothing of the force and power of the figure in this illustration.

The little statuettes of Mourning Monks from the Church of the Chartreuse at Dijon are quite the most admirable examples of the treatment of drapery of a graver and simpler kind. There are in all about a dozen or fourteen, and casts are to be seen in the Victoria and Albert Museum at South Kensington. The four given in the illustration are the best. Cantoni has cast and "published" two of them, and these two are gradually finding their way into the various schools. It is to be hoped that he will see his way to do more.

The work of Albert Moore is well known from the many reproductions of it which have been made during the last thirty years. It was founded, as was the work of Mantegna, upon a careful study of the antique, but here the resemblance ceases. No two men could possibly be more unlike, and no further com-

U of M

parison could by any possibility b
Albert Moore approached the a
totally different standpoint to that
Lombard painter. He studied the
and more naturalistic draperies su
familiar with in the group of "
Fates" in the Elgin Collectio
Moore's work possesses a grace
peculiarly its own. The study giv
pages is a charming example of th
slighter studies, and, while it pos
high degree the flavour of antique
could not have been produced at
epoch than the present.

Anything like a complete consid
the various works in which drapery
treated successfully, or even of the
produced them, is manifestly impossi
and the difficulty has been to make a
selection from an immense mass of
It should also be pointed out that the
tions from the great masters given in t
are given not *only* as admirable exa
the treatment of drapery but also
trating some particular fact or princip
nected with the subject.

To conclude what must necessarily
very incomplete survey, and as a last
one were asked to particularise the

STATUETTES OF MOURNING MONKS

(From the tombs of Philippe le Hardi (d. 1464) and Jean Sans Peur (d. 1419), Dukes of Burgundy. Formerly in the Chartreuse at Dijon now in Dijon Museum.)

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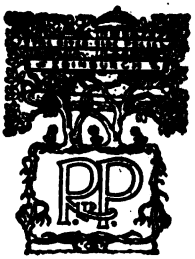
STUDY
(By Albert Moore)

To face p. 118

whose drapery is most worthy of study, one would say, for simplicity and purity of style, Fra Angelico; for beauty of draughtsmanship and easy grace in the continuity of the folds, Leonardo; for strength and grip of the construction of the individual folds, and richness of decorative effect, Dürer.



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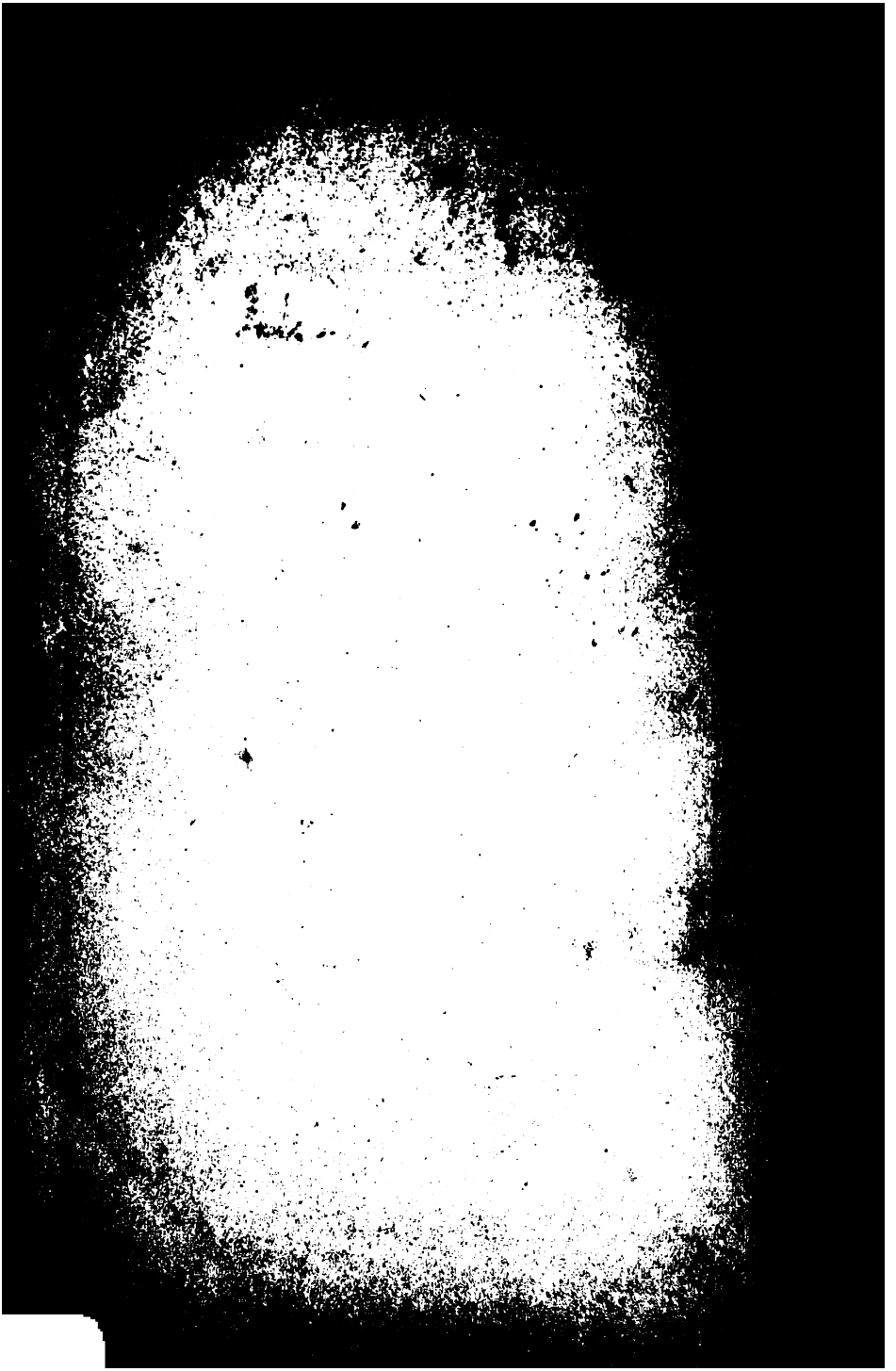

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